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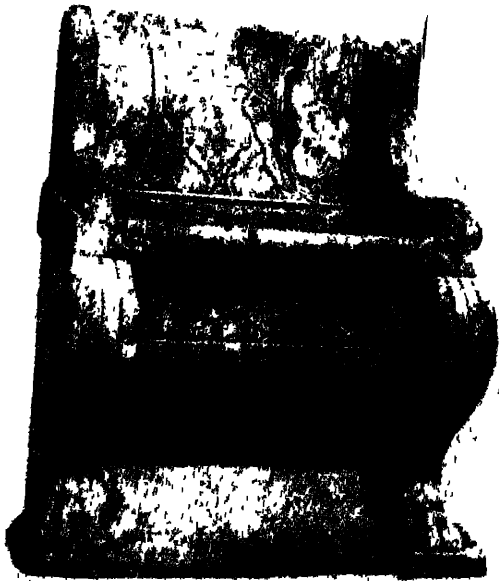
E. V. Rieu, PH.D., LL.D.      T. E. Page, LL.D.  
W. H. D. Rouse, LL.D.

## ARISTOPHANES

II







*CHAIR OF PRIEST OF DIONYSUS  
FROM THEATRE AT ATHENS*



# ARISTOPHANES

WITH THE ENGLISH TRANSLATION OF  
BENJAMIN BICKLEY ROGERS

M A , D LITT , BARRISTER-AT-LAW  
SOMETIME FELLOW OF WADDEHAM COLLEGE , OXFORD

IN THREE VOLUMES

II

THE PEACE

THE BIRD

THE FROGS



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Chair of the Priest of Dionysus

*Frontispiece*



# THE PEACE

**VOL. II**

**B**

## INTRODUCTION

THE *Peace* was exhibited at the great city Dionysia in March 421 B C, at a time when Athens and Sparta were "alike weary of the long continuance of the Peloponnesian war, and alike disposed to put an end to the conflict upon any fair and honourable terms,"<sup>a</sup> the Spartans being especially disheartened by their reverse at Pylos (cf. Thuc. iv 55), and the Athenians by the military successes of Brasidas in Thrace and their defeat by the Boeotians at Delium in 424.<sup>b</sup> The two chief obstacles to peace (cf. Thuc. v 14-16) had been "Cleon the Athenian demagogue and Brasidas the Spartan general. Brasidas, because of the success and the glory which he was gaining in the war, Cleon, because in quiet times his malpractices would be more apparent and his calumny less easily believed,"<sup>c</sup> but both these obstacles had been removed by the death of Cleon and Brasidas in the battle of Amphipolis, and "hardly had this play been produced upon the stage when the Peace of which it sang dawned upon the Hellenic world," the Peace of Nicias—a peace for fifty years—being concluded in March or April 421.

<sup>a</sup> See Rogers, Introduction, p. ix

<sup>b</sup> *Ibid.* pp. xiv, xv.

<sup>c</sup> *Ibid.* p. xvi



# ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΑΙ ΔΤΟ *Τρυγαίου*

ΤΡΥΓΑΙΟΣ

ΚΟΡΑΙ, *θυγατέρες Τρυγαίου*

ΕΡΜΗΣ

ΠΟΛΕΜΟΣ

ΚΤΔΟΙΜΟΣ

ΧΟΡΟΣ Γ'ΕΩΡΙΩΝ

ΙΕΡΟΚΛΗΣ, *χρησμολόγος*

ΔΡΕΠΑΝΟΤΡΟΣ

ΔΟΦΟΠΟΙΟΣ

ΘΩΡΑΚΟΠΩΛΗΣ

ΣΑΛΠΗΓΚΤΗΣ

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ΠΑΙΣ ΔΑΜΑΧΟΥ

ΠΑΙΣ ΚΛΕΩΝΤΜΟΥ

# ΕΙΡΗΝΗ

ΟΙΚΕΤΗΣ Α. Αἶρ' αἶρε μᾶζαν ὡς τάχιστα καθάρω

ΟΙ. Β. ἰδού

ΟΙ. Α δὸς αὐτῷ, τῷ κάκιον' ἀπολουμένω

ΟΙ Β καὶ μήποτ' αὐτῆς μᾶζαν ἡδὶω φάγοι

ΟΙ. Α δὸς μᾶζαν ἑτέραν, ἐξ ὀνίδων πεπλασμένην

ΟΙ. Β. ἰδού μάλ' αὖθις

ΟΙ. Α. ποῦ γὰρ ἦν νῦν δὴ "φέρεις, 5  
οὐ κατέφαγεν.

ΟΙ. Β. μὰ τὸν Δί', ἀλλ' ἐξαρπάσας  
ὅλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν

ΟΙ. Α ἀλλ' ὡς τάχιστα τρῖβε πολλὰς καὶ πυκνάς

ΟΙ. Β. ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,  
εἰ μή με βούλεσθ' ἀποπνιγέντα περιδεῖν 10

ΟΙ. Α. ἑτέραν ἑτέραν δός, παιδὸς ἡταιρηκότος  
τετριμμένης γάρ φησιν ἐπιθυμεῖν.

ΟΙ. Β. ἰδού  
ἐνὸς μὲν, ὦνδρες, ἀπολελύσθαι μοι δοκῶ.  
οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν

ΟΙ. Α. αἰβοῖ, φέρ' ἄλλην, χᾶτέραν μοι χᾶτέραν, 15  
καὶ τρῖβ' ἔθ' ἑτέρας

---

<sup>a</sup> The scene represents the exterior of the house of Trygaeus, two of whose servants are visible in the foreground, ministering to the wants of an enormous dung-beetle, which is confined in one of the

# THE PEACE<sup>a</sup>

FIRST SERVANT Bring, bring the beetle cake ;  
quick there, quick ! quick,

SECOND SERVANT Heie !

S I Give it him, the abominable brute

S II O may he never taste a daintier morsel !

S I Now bring another, shaped from asses' dung.

S II Heie, here again

S I Where's that you brought just now ?  
He can't have eaten it

S II No ; he trundled it

With his two feet, and bolted it entire

S I Quick, quick, and beat up several, firm and tight.

S II O help me, scavengers,<sup>b</sup> by all the Gods !

Or I shall choke and die before your eyes

S I Another cake, a boy-companion's bring him

He wants one finer moulded

S II Here it is.

There's one advantage in this work, my masters .

No man will say I pick my dishes now<sup>c</sup>

S I Pah ! more, bring more, another and another ,

Keep kneading more

*outer courts, the walls of the court being sufficiently high to conceal its inmates from the audience.*

<sup>b</sup> He appeals to any scavenger (a recognized class at Athens) who may be present to come and help him, before he is overpowered

<sup>c</sup> Lit. "eat (some of it) while preparing the cake (*μᾶζα*)" ; a charge often brought against slaves

# ARISTOPHANES

ΟΙ. Β. μὰ τὸν Ἀπόλλω γ'ὼ μὲν οὐ  
 οὐ γὰρ ἔθ' οἷός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας  
 αὐτὴν ἄρ' οἶσω συλλαβὼν τὴν ἀντλίαν  
 ΟΙ. Α νὴ τὸν Δι' ἐς κόρακάς γε, καὶ σαυτὸν γε πρὸς  
 ΟΙ. Β. ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω 20  
 πόθεν ἂν πριαίμην ῥίνα μὴ τετρημένην  
 οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον  
 ἢ κανθάρῳ μάττοντα παρέχειν ἐσθίειν.  
 ὅς μὲν γάρ, ὥσπερ ἂν χέσῃ τις, ἢ κύων  
 φαύλως ἐρείδει τοῦτο δ' ὑπὸ φρονήματος 25  
 βρενθύεται τε καὶ φαγεῖν οὐκ ἄξιοι,  
 ἦν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης  
 ὥσπερ γυναικὶ γογγύλην μεμαγμένην  
 ἄλλ' εἰ πέπανται τῆς ἐδωδῆς σκέψομαι  
 τηρὶ παροίξας τῆς θύρας, ἵνα μὴ μ' ἴδῃ. 30  
 ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων  
 τέως ἕως σαυτὸν λαθῆς διαρραγείς  
 οἶον δὲ κύψας ὁ κατάρατος ἐσθίει,  
 ὥσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,  
 καὶ ταῦτα τὴν κεφαλὴν τε καὶ τῷ χεῖρέ πως 35  
 ὠδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία  
 τὰ παχέα συμβάλλοντες εἰς τὰς ὀλκάδας  
 μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορόν,  
 χῶτου ποτ' ἐστὶ δαιμόνων ἢ προσβολῇ  
 οὐκ οἶδ' Ἀφροδίτης μὲν γὰρ οὐ μοι φαίνεται, 40  
 οὐ μὴν Χαρίτων γε  
 ΟΙ. Α. τοῦ γάρ ἐστ' ;  
 ΟΙ. Β. οὐκ ἔσθ' ὅπως  
 τοῦτ' ἐστι τὸ τέρας οὐ Διὸς Σκαταιβάτου.

<sup>a</sup> ὑπερέχειν τῆς ἀντλίας=ἀντέχειν καὶ περιγίνεσθαι τῆς ὁσμῆς. Schol. As the bulge-water in a sinking ship gets the better of a sailor, so here the filth is too much for him. But ἀντλία can mean

**THE PEACE, 16-42**

s. II By Apollo, no, not I !  
 I can't endure this muck a moment longer ;<sup>a</sup>  
 I'll take and pitch the muck-tub in and all  
 s. I Aye to the crows, and follow it yourself  
 s. II Can any one of you, I wonder, tell me  
 Where I can buy a nose not perforated ?  
 There's no more loathly miserable task  
 Than to be mashing dung to feed a beetle.  
 A pig or dog will take its bit of muck  
 Just as it falls but this conceited brute  
 Gives himself airs, and, bless you, he won't touch it,  
 Unless I mash it all day long, and serve it  
 As for a lady, in a rich round cake  
 Now I'll peep in and see if he has done,  
 Holding the door, thus, that he mayn't observe me  
 Aye, tuck away, go gobbling on, don't stop,  
 I hope you'll bust yourself before you know it.  
 Wretch ! how he throws himself upon his food,  
 Squared like a wrestler, grappling with his jaws,  
 Twisting his head and hands, now here, now there,  
 For all the world like men who plait and weave  
 Those great thick ropes to tow the barges with.  
 'Tis a most stinking, foul, voracious brute  
 Nor can I tell whose appanage<sup>b</sup> he is  
 I really think he can't be Aphrodite's,  
 Nor yet the Graces'

S I. No ? then whose ?  
 S II I take it

**This is the sign of sulphur-bolting Zeus \***

not only " bilge-water," but also the " hold of a ship," and so in 18 it is put for the tub which holds the dung

<sup>b</sup> προσβολή, "a sign specifically attached to a deity" R

\* Σκαταβάτον, "because the beetle feeds on filth" (σκάτος).  
Ravenna Scholiast. There is a play on Ζεύς Καταβάτης, "Zeus  
who descends in thunder"

# ARISTOPHANES

οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι  
νεανίας δοκησίσοφος, "τὸ δὲ πρᾶγμα τί,  
ὁ κάνθαρος δὲ πρὸς τί," κἄτ' αὐτῷ γ' ἀνὴρ 45  
Ἰωνικός τις φήσει παρακαθήμενος  
"δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται,  
ὥς κείνος ἀναιδέως τὴν σπατίλῃν ἐσθίει"  
ἀλλ' εἰσιὼν τῷ κανθάρῳ δώσω πιεῖν

ΟΙ Α Εγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις 50  
καὶ τοῖσιν ἀνδρίοις καὶ τοῖς ἀνδράσι  
καὶ τοῖς ὑπερτάτοις ἀνδράσιν φράσω  
καὶ τοῖς ὑπερηνορέουσιν ἐτι τούτοις μάλα  
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,  
οὐχ ὄνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνυ 55  
δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων  
ὥδὲ κεχηνῶς λαιδορεῖται τῷ Δίῳ,  
καὶ φησιν, "ὦ Ζεῦ, τί ποτε βουλευεῖ ποιεῖν,  
κατάθου τὸ κόρημα μὴ ἰκκὸρει τὴν Ἑλλάδα"

ΤΡΥΓΑΙΟΣ. ἔα ἔα 60

ΟΙ. Α σιγήσαθ', ὥς φωνῆς ἀκούειν μοι δοκῶ  
ΤΡ ὦ Ζεῦ, τί δρασεῖς ποθ' ἡμῶν τὸν λεῶν,  
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.

ΟΙ Α τοῦτ' ἔστι τουτὶ τὸ κακὸν αὐθ' οὐγὰρ "λεγον 65  
τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε  
ἃ δ' εἶπε πρῶτον ἡνίκ' ἤρχεθ' ἡ χολή,  
πεύσεσθ'. ἔφασκε γὰρ πρὸς αὐτὸν ἐνθαδί  
"πῶς ἂν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός,"  
ἔπειτα λεπτὰ κλιμάκια ποιούμενος,  
πρὸς ταῦτ' ἀνηρριχᾷτ' ἂν ἐς τὸν οὐρανόν, 70

<sup>a</sup> At the great City Dionysia allies and strangers were admitted.

<sup>b</sup> διαβάλλει τὸν Κλέωνα ὡς σκατοφάγον. Schol. In 48 κείνος may be either Cleon or the beetle.

## THE PEACE, 43-70

Now I suspect some peit young witting there  
Is asking, "*Well, but what's it all about?*  
*What can the beetle mean?*" And then I think  
That some Ionian,<sup>a</sup> sitting by, will answer,  
"*Now, I've nae doubt but this is aimed at Cleon,<sup>b</sup>*  
*It eats the muck sae unco shamelessly*"

But I will in, and give the beetle drink

s I And I will tell the story to the boys,  
And to the lads, and also to the men,  
And to the great and mighty men among you,  
And to the greatest mightiest men of all  
My master's mad; a novel kind of madness,  
Not your old style,<sup>c</sup> but quite a new invention  
For all day long he gazes at the sky,  
His mouth wide open, thus, and rails at Zeus  
O Zeus, says he, *what seekest thou to do?*

*Lay down thy besom, sweep not Hellas bare!*<sup>d</sup>

TRYGAEUS (*behind the scenes*) Ah me! Ah me!

SE Hush! for methinks I hear him speaking now

TR (*behind the scenes*) O Zeus,

What wouldest thou with our people? Thou wilt drain  
The lifeblood from our cities ere thou knowest!

SE. Aye, there it is, that's just what I was saying.  
Ye hear yourselves a sample of his ravings  
But what he did when first the frenzy seized him  
I'll tell you he kept muttering to himself,  
*Oh if I could but somehow get to Zeus!*  
With that he got thin scaling ladders made,  
And tried by them to scramble up to heaven,

<sup>a</sup> R., with the Scholiast, takes this not of the war-mania but of the *μανία δικανική* which A. had dealt with the year before in the *Wasps*. But this seems inconsistent with the prayer in 59, which clearly refers to war

<sup>d</sup> "Make it empty of inhabitants because of the wars": Schol.

# ARISTOPHANES

ἕως ξυνετρίβη τῆς κεφαλῆς καταρρυείς.  
 ἐχθὲς δὲ μετὰ ταῦτ' ἐκφθαρεῖς οὐκ οἶδ' ὅποι  
 εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρον,  
 κᾶπειτα τοῦτον ἵπποκομεῖν μ' ἠνάγκασεν,  
 καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλίον, 75  
 "ὦ Πηγάσιόν μοι," φησί, "γενναῖον πτερόν,  
 ὅπως πετήσει μ' εὐθὺ τοῦ Διὸς λαβών"  
 ἀλλ' ὃ τι ποιεῖ τηδὶ διακύνφας ὄψομαι  
 οἴμοι τάλας, ἴτε δεῦρο δεῦρ', ὦ γείτονες·  
 ὃ δεσπότης γάρ μου μετέωρος αἵρεται 80  
 ἱππηδὸν εἰς τὸν ἄερ' ἐπὶ τοῦ κανθάρου

TP ἦσυχος ἦσυχος, ἡρέμα, κάνθων·  
 μή μοι σοβαρῶς χώρει λίαν  
 εὐθύς ἀπ' ἀρχῆς ῥώμῃ πίσυνος,  
 πρὶν ἂν ἰδίσσης καὶ διαλύσης 85  
 ἄρθρων ἱνας πτερύγων ῥύμῃ  
 καὶ μὴ πνεῖ μοι κακόν, ἀντιβολῶ σ'·  
 εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκου  
 αὐτοῦ μέινον τοὺς ἡμετέρους  
 OI A ὦ δέσποτ' ἀναξ, ὥς παραπαίεις 90  
 TP σίγα σίγα  
 OI A ποῖ δῆτ' ἄλλως μετεωροκοπεῖς,  
 TP ὑπὲρ Ἑλλήνων πάντων πέτομαι,  
 τόλμημα νέον παλαμησάμενος  
 OI A τί πέτει, τί μάτην οὐχ ὑγιαίνεις, 95  
 TP εὐφημεῖν χρὴ καὶ μὴ φλαῦρον  
 μηδὲν γρύζειν, ἀλλ' ὀλολύζειν·  
 τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,

<sup>a</sup> A fragment of Plato Comicus (see R ) speaks of the beetles of Etna being as big as men.

<sup>b</sup> "The flight of Trygaeus heavenward on his winged beetle is



## THE PEACE, 71-98

Till he came tumbling down, and cracked his skull.  
 Then yesterday he stole I know not whither,  
 And brought a huge Actnaean <sup>a</sup> beetle home,  
 And made me groom it, while he coaxed it down  
 Like a young favourite colt, and kept on saying,  
*Wee Pegasus, my flying thoroughbred,*  
*Your wings must waft me straight away to Zeus !<sup>b</sup>*  
 Now I'll peep in and see what he's about  
 Oh, mercy on us ! neighbours ! neighbours ! help !  
 My master's got astide upon the beetle,  
 And up they go ascending in the air

- TR Fair and softly, my beastlet,<sup>c</sup> at first  
 Start not at once with a violent bust,  
 In the proud delight of your eager might,  
 Ere your joints with sweat are relaxed and wet  
 From the powerful swing of your stalwart wing  
 And breathe not strong as we soar along ,  
 If you can't refrain, you had best remain  
 Down here in the stalls of your master's halls.
- SE O master of me ! why how mad you must be !
- TR Keep silence ! keep silence !
- SE. Why, where do you try so manely to fly ?
- TR. My flight for the sake of all Hellas I take,  
 A novel and daring adventure preparing
- SE Why can't you remain at home, and be sane ?
- TR O let not a word of ill omen be heard,  
 But greet me with blessings and cheers as I go,  
 And order mankind to be silent below ;

throughout intended to parody the flight of Bellerophon heaven-wards on his winged steed in the Euripidean tragedy of that name" . R The Scholiast quotes from it *ἀγ', ὃ φίλον μοι Πηγάσου πτερὸν*.

<sup>c</sup> " In addressing the beetle, Trygaeus substitutes for *ἄνθρωπος* a word of not dissimilar sound, *ἄνθρων*, a jackass " . R.

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τούς τε κοπρῶνας καὶ τὰς λαύρας  
καιναῖς πλίνθουσιν ἀνοικοδομεῖν,  
καὶ τοὺς πρωκτοὺς ἐπικλείειν

100

ΟΙ Α οὐκ ἔσθ' ὅπως σιγήσομ', ἣν μή μοι φράσης  
ὅποι πέτεσθαι διανοεῖ

ΤΡ τί δ' ἄλλο γ' ἢ  
ὥς τὸν Δί' εἰς τὸν οὐρανόν,

ΟΙ Α τίνα νοῦν ἔχων;

ΤΡ. ἐρησόμενος ἐκείνον Ἑλλήνων πέρι  
ἀπαξαπάντων ὃ τι ποιεῖν βουλεύεται 105

ΟΙ Α ἐὰν δέ μή σοι καταγορεύσῃ,

ΤΡ γράψομαι  
Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.

ΟΙ Α. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.

ΤΡ. οὐκ ἔστι παρὰ ταῦτ' ἄλλ'

ΟΙ Α. ἰὸν ἰὸν ἰού 110

ὦ παιδί', ὃ πατήρ ἀπολιπὼν ἀπέρχεται  
ὕμᾱς ἐρήμους εἰς τὸν οὐρανὸν λάθρα  
ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὦ κακοδαίμονα

ΚΟΡΗ ὦ πάτερ, ὦ πάτερ, ἄρ' ἔτυμός γε  
δώμασιν ἡμετέροις φάτις ἦκει 115

ὥς σὺ μετ' ὀρνίθων προλιπὼν ἐμέ  
ἐς κόρακας βαδιεῖ μεταμώνιος,  
ἔστι τι τῶνδ' ἐτύμως, εἴπ', ὦ πάτερ, εἴ τι  
φιλεῖς με

ΤΡ. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι  
ὕμῖν,

ἥνικ' ἂν αἰτίζῃτ' ἄρτον, πάππαν με καλοῦσαι, 120  
ἐνδον δ' ἀργυρίου μηδὲ ψακὰς ἢ πάνυ πάμπαν.

<sup>a</sup> i.e. that the smell may not attract the beetle earthwards

# THE PEACE, 99-121

And please to be sure with bricks to secure  
All places receptive of dung and manure <sup>a</sup>

SE No, no, I won't keep still, unless you tell me  
Whither you're flying off

TR Whither, except  
To visit Zeus in heaven ?

SE Whatever for ?

TR I'm going to ask him what he is going to do  
About the Hellenic peoples, one and all

SE And if he won't inform you ?

TR I'll indict him  
As giving Hellas over to the Medes

SE (*struggling with Trygaeus*)

Not while I live, so help me Dionysus !

TR There is no way but this

SE. Here ! children ! here !

Quick ! quick ! your father's stealing off to heaven,  
Leaving you here deserted and forlorn

Speak to him, plead with him, you ill-starred maidens.

GIRL. O father, O father, and can it be true

The tale that is come to our ears about you,

That along with the birds you are going to go,

And to leave us alone and be off to the crow <sup>b</sup> ?

Is it a fact, O my father ?

O tell me the truth if you love me.

TR. Yes, it appears so, my children :

in truth, I am sorry to see you

Calling me dearest papa,

and asking me bread for your dinner,

When I have got in the house

not an atom of silver to buy it ;

<sup>b</sup> To be " with the birds " is assumed to be the same thing as  
" having gone to the crows," a common phrase for " coming to  
grief ", cf. B. 28.

# ARISTOPHANES

- ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ  
 κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ
- KO. καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται,  
 ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν. 125
- TP. πτηνὸς πορεύσει πῶλος οὐ ναυσθλώσομαι
- KO. τίς δ' ἡπίνοιά σου στὶν ὥστε κἀνθαρον  
 ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία,
- TP. ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη  
 μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος 130
- KO. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,  
 ὅπως κάκοσμον ζῶον ἦλθεν εἰς θεοὺς
- TP. ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτέ,  
 ᾧ ἐκκυλίνδων κἀντιτιμωρούμενος
- KO. οὐκοῦν ἐχρῆν σε Πηγάσου ζευῖξαι πτερόν,  
 ὅπως ἐφοῖνου τοῖς θεοῖς τραγικώτερος, 135
- TP. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει  
 νῦν δ' ἄττ' ἄν αὐτὸς καταφάγω τὰ σιτία,  
 τούτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω
- KO. τί δ', ἦν ἐς ὕγρον πόντιον πέση βάθος;  
 πῶς ἐξολισθεῖν πτηνὸς ὦν δυνήσεται, 140
- TP. ἐπίτηδες εἶχον πηδάλιον, ᾧ χρῆσομαι  
 τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κἀνθαρος
- KO. λιμὴν δὲ τίς σε δέξεται φορούμενον;
- TP. ἐν Πειραεῖ δήπου ὅτι Κανθάρου λιμὴν. 145

<sup>a</sup> "The κολύρα was a circular cake dressed in a rich thick broth or sauce (ὄψον ἐπ' αὐτῇ). and there was a specially rich sauce called κἀνδύλος Trygaeus, for κἀνδύλοι, proposes to substitute κἀνδύλος, knuckle-broth": R.

<sup>b</sup> "The Scholiast explains the fable thus The eagle had carried off the young beetles, thereupon the old beetle got into the eagle's eyry, and pushed out her eggs The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But, when the eagle had laid her eggs there, the beetle flew buzzing

## THE PEACE, 122-145

But if I ever return

with success, ye shall soon be enjoying  
Buns of enormous size,

with strong fist-sauce <sup>a</sup> to improve them

GIRL And what's to be the method of your passage ?  
Ships will not do they cannot go this journey.

TR I ride a steed with wings no ships for me

GIRL But what's the wit of harnessing a beetle  
To ride on it to heaven, papa, papa ?

TR It is the only living thing with wings,  
So Aesop says, that ever reached the Gods <sup>b</sup>

GIRL O father, father, that's too good a story  
That such a stinking brute should enter heaven !

TR It went to take revenge upon the eagle,  
And break her eggs, a many years ago.

GIRL. But should you not have harnessed Pegasus,  
And so, in tragic style, approach the Gods ?

TR Nay, then I must have had supplies for two ;  
But now the very food I eat myself,  
All this will presently be food for him

GIRL. What if he fall in wintry watery waves,  
How will his wings help extricate him then ?

TR. Oh, I've a rudder all prepared for that  
My ship's a beetle-sloop, of Naxian make <sup>c</sup>

GIRL What bay will land you drifting drifting on ?

TR Why, in Peiraeus, there's the Beetle Bay <sup>d</sup>

about the ears of Zeus, and he, springing up to scare it away,  
dropped and broke the eggs " R

<sup>a</sup> *ἀνθαρος*, says Athenaeus (xi. 47), is the name of a particular kind of ship. It was probably so called "from something in its shape and appearance which made it, with the oars reaching out on each side, bear a certain resemblance to a monstrous beetle" R.

<sup>b</sup> Penaeus had "three natural bays" (Thuc i 93), and one of these seems to have been called Cantharus from a traditional hero of that name.

# ARISTOPHANES

ΚΟ. ἐκείνο τήρει, μὴ σφαλὲς καταρρυῆς  
 ἐντεῦθεν, εἴτα χωλὸς ὢν Εὐριπίδῃ  
 λόγον παράσχῃς καὶ τραγωδία γένῃ.  
 ΤΡ ἐμοὶ μελήσει ταῦτά γ' ἀλλὰ χαίρετε  
 ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ, 150  
 μὴ βδεῖτε μηδὲ χέζεθ' ἡμερῶν τριῶν  
 ὥς εἰ μετέωρος οὗτος ὢν ὁσφρήσεται,  
 κατωκάρᾳ ρίψας με βουκολήσεται

ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,  
 χρυσοχάλινον πάταγον ψαλίων 155  
 διακινήσας φαιδροῖς ὥσιν.  
 τί ποιεῖς, τί ποιεῖς, ποῖ παρακλίνεις  
 τοὺς μυκτῆρας πρὸς τὰς λαύρας,  
 ἔει σαυτὸν θαρρῶν ἀπὸ γῆς,  
 κᾶτα δρομαίαν πτέρυγ' ἐκτείνων 160  
 ὀρθῶς χώρει Διὸς εἰς αὐλὰς,  
 ἀπὸ μὲν κάκκης τὴν ῥῖν' ἀπέχων,  
 ἀπὸ θ' ἡμερινῶν σίτων πάντων  
 ἀνθρῶπε, τί δρᾷς, οὗτος ὁ χέζων  
 ἐν Πειραεῖ παρὰ ταῖς πόρναις, 165  
 ἀπολεῖς μ', ἀπολεῖς. οὐ κατορύξεις,  
 κἀπιφορήσεις τῆς γῆς πολλήν,  
 κἀπιφυτεύσεις ἔρπυλλον ἄνω,  
 καὶ μύρον ἐπιχεῖς, ὥς ἦν τι πεσὼν  
 ἐνθένδε πάθω, τοῦμοῦ θανάτου 170  
 πέντε τάλανθ' ἢ πόλις ἢ Χίῳ  
 διὰ τὸν σὸν πρωκτὸν ὀφλήσει

<sup>a</sup> As E. made Bellerophon in the play, cf. *A* 427.

<sup>b</sup> Most explain "with ears pricked up," but the Scholiast says

# THE PEACE, 146-172

GIRL Yet, O be careful lest you tumble off,  
And (lame for life) <sup>a</sup> afford Euripides  
A subject, and become a tragic hero  
TR. I'll see to that : goodbye, goodbye, my dears !  
But you, for whom I toil and labour so,  
Do for three days resist the calls of nature ;  
Since, if my beetle in the air should smell it,  
He'll toss me headlong off, and turn to graze

Up, up, my Pegasus, merrily, cheerily,  
With ears complacent, <sup>b</sup> while blithe and bold  
Your curbs shake out their clatter of gold  
(I wonder what in the world he means  
By pointing his nose at those foul latrines )  
Rise, gallantly rise, from the earth to the skies,  
And on with the beat of your pinion fleet  
Till you come to Zeus in his heavenly seat.  
From all your earthly supplies of dirt,  
From ordure and muck your nostril avert  
Man ! man in Peiraeus ! you'll kill me I swear,  
Committing a nuisance ! good fellow, forbear ,  
Dig it down in the ground, scatter perfumes around,  
Heap, heap up the earth on the top,  
Plant sweet-smelling thyme to encircle the mound,  
Bring myrrh on its summit to drop ;  
For if I through your folly shall tumble to-day,  
And my enterprise fail to succeed in,  
Five talents the city of Chios <sup>c</sup> shall pay  
On account of your breach—of good-breeding

*πραέσι, μη ὀρθοῖς*, with which R agrees, taking *φαιδροῖς* as indicating " beaming, sleek good nature " T wants not spirits but good temper in his steed.

<sup>a</sup> There seems, owing to some misconduct of the Chians at Sparta, to have been a popular saying, *Χίος ἦν ὁ ἀποπατῶν*, " it was a Chian who made the mess." T therefore assumes that a Chian was guilty in this case

# ARISTOPHANES

οἴμ' ὥς δέδοικα κούκέτι σκώπτων λέγω.  
 ὦ μηχανοποιέ, πρόσσεχε τὸν νοῦν ὥς ἐμέ·  
 ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλόν, 178  
 κεῖ μὴ φυλάξει, χορτάσω τὸν κάνθαρον  
 ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,  
 καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διὸς  
 τίς ἐν Διὸς θύραισιν, οὐκ ἀνοίξετε,

ΕΡΜΗΣ. πόθεν βροτοῦ με προσέβαλ', ὦναξ Ἡράκλεις, 180  
 τουτὶ τί ἐστὶ τὸ κακόν,

ΤΡ. ἵπποκάνθαρος

ΕΡ ὦ μιὰρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ  
 καὶ μιὰρὲ καὶ παμμίαρε καὶ μιαρῶτατε,  
 πῶς δεῦρ' ἀνῆλθες, ὦ μιαρῶν μιαρῶτατε,  
 τί σοί ποτ' ἔστ' ὄνομ', οὐκ ἐρεῖς,

ΤΡ. μιαρῶτατος 185

ΕΡ. ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι

ΤΡ μιαρῶτατος.

ΕΡ. πατήρ δέ σοι τίς ἐστίν;

ΤΡ. ἐμοί, μιαρῶτατος

ΕΡ οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,  
 εἰ μὴ κατερεῖς μοι τοῦνομ' ὃ τι ποτ' ἔστι σοι.

ΤΡ Τρυγαῖος Ἀθμονεύς, ἀμπελουργὸς δεξιός, 190  
 οὐ συκοφάντης, οὐδ' ἐραστής πραγμάτων.

ΕΡ ἦκεις δὲ κατὰ τί,

ΤΡ. τὰ κρέα ταυτί σοι φέρων

<sup>a</sup> T has been in the air supported by some sort of crane (γέρανος), but now some sort of platform is pushed forward, with the Palace of Zeus for its background, and on this T dismounts. See the full discussion in R. Introduction, pp xxvii, xxxiii



# THE PEACE, 173-192

(*The scene suddenly changes*)<sup>a</sup>

Zounds ! how you scared me I'm not joking now  
I say, scene-shifter, have a care of me  
You gave me quite a turn , and if you don't  
Take care, I'm certain I shall feed my beetle  
But now, methinks, we must be near the Gods ;  
And sure enough there stand the halls of Zeus  
Oh, open ! open ! who's in waiting here ?

HERMES A breath<sup>b</sup> of man steals o'er me whence,  
whence comes it ?

O Heracles, what's this ?

TR A beetle-hoise

HE O shameless miscreant, vagabond, and rogue,<sup>c</sup>  
O miscreant, utter miscreant, worst of miscreants,  
How came you here, you worst of all the miscreants ?  
Your name ? what is it ? speak !

TR The worst of miscreants.

HE Your race ? your country ? answer !

TR Worst of miscreants

HE. And who's your father ?

TR Mine ? the worst of miscreants.

HE O by the Earth but you shall die the death  
Unless you tell me who and what you are

TR Trygaeus, an Athmonian, skilled in vines<sup>d</sup> ;  
No sycophant, no lover of disputes

HE Why are you come ?

TR To offer you this meat

<sup>b</sup> Probably *φωνή* should be supplied in the Greek , or else *δσμή*.

<sup>c</sup> "Hermes is probably intended as a sample of the footmen in the houses of the great at Athens, abusive at first, but soon subsiding into friendliness on the appearance of a bribe . . . Trygaeus is quite unmoved by his violent language, and even proceeds to chaff him " . R

<sup>d</sup> " Vineyards still surround the little village of *Marousi* (to the N E. of Athens) which represents the ancient deme of 'Αθμονή " . R.

# ARISTOPHANES

EP	ὦ δειλακρίων, πῶς ἦλθες,	
TP	ὦ γλίσχρων, ὀρᾷς	
	ὥς οὐκέτ' εἶναι σοι δοκῶ μιαρῶτατος,	
	ἴθι νυν, κάλεσόν μοι τὸν Δί'	
EP.	ἰὴ ἰὴ ἰὴ,	195
	ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν·	
	φροῦδοι γὰρ ἐχθές εἰσιν ἐξωκισμένοι	
TP.	ποῖ γῆς,	
EP	ἰδοὺ γῆς	
TP.	ἀλλὰ ποῖ,	
EP	πόρρω πάννυ,	
	ὑπ' αὐτὸν ἀτεχνῶς τοῦρανοῦ τὸν κύτταρον	
TP	πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος,	200
EP	τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,	
	χυτρίδια καὶ σανίδια καμφορεΐδια	
TP.	ἐξωκίσαντο δ' οἱ θεοὶ τίνος οὐνεκα,	
EP	Ἑλλησιν ὀργισθέντες εἴτ' ἐνταῦθα μέν,	
	ἔν' ἦσαν αὐτοί, τὸν Πόλεμον κατώκισαν,	205
	ὕμᾱς παραδόντες δρᾶν ἀτεχνῶς ὃ τι βούλεται·	
	αὐτοὶ δ' ἀνωκίσανθ' ὅπως ἀνωτάτω,	
	ἵνα μὴ βλέποιν μαχομένους ὕμᾱς ἔτι	
	μηδ' ἀντιβολουμένων μηδὲν αἰσθανοίετο	
TP	τοῦ δ' εἶνεχ' ἡμᾶς ταῦτ' ἔδρασαν, εἰπέ μοι.	210
EP	ὅτινι πολεμεῖν ἤρεισθ', ἐκείνων πολλάκις	
	σπονδὰς ποιούντων· καὶ μὲν οἱ Λακωνικοὶ	
	ὑπερβάλλουντο μικρόν, ἔλεγον ἂν ταδί	
	"ναὶ τὼ σιῶ, νῦν Ἀττικίων δώσει δίκην"	
	εἰ δ' αὖ τι πράξαιτ' ἀγαθὸν Ἀττικωνικοὶ	215
	καλθοῖεν οἱ Λάκωνες εἰρήνης πέρι,	
	ἐλέγετ' ἂν ὑμεῖς εὐθύς "ἐξαπατώμεθα,	
	νῆ τὴν Ἀθηναῶν, νῆ Δί', οὐχὶ πειστέον	
	ἧξουσιν καὐθις, ἣν ἔχωμεν τὴν Πύλον"	

# THE PEACE, 193-219

- HE How did you get here, Wheedling <sup>a</sup> ?  
 TR Oho, Gneedling  
 Then I'm not quite the woist of miscreants now.  
 So just step in and summon Zeus.
- HE O ! O !  
 When you're not likely to come NEAR the Gods !  
 They're gone - they left these quarters yesterday.
- TR Where on Earth are they ?  
 HE Earth, indeed !  
 TR But where ?  
 HE Far, far away, close to Heaven's highest dome  
 TR How came they then to leave you here alone ?  
 HE I have to watch the little things they left,  
 Pipkins and pannikins and trencherlets  
 TR And what's the reason that they went away ?  
 HE They were so vexed with Hellas therefore here  
 Where they were dwelling, they've established War,  
 And given you up entirely to his will  
 But they themselves have settled up aloft,  
 As high as they can go, that they no more  
 May see your fightings or receive your prayers  
 TR Why have they treated us like that ? do tell me  
 HE. Because, though They were oftentimes for Peace,  
 You always would have War If the Laconians  
 Achieved some slight advantage, they would say,  
*" Noo by the Twa <sup>b</sup> sall master Attic catch it , "*  
 Or if the Attics had their turn of luck,  
 And the Laconians came to treat for peace,  
 At once ye cried, *" We're being taken in,  
 Athene ! Zeus ! we can't consent to this ;  
 They're sure to come again if we keep Pylus."*

<sup>a</sup> Lit. " poor little fellow "

<sup>b</sup> The Dioscuri.

# ARISTOPHANES

- TP. ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ῥημάτων 220  
 EP ὦν οὐνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι  
 τὸ λοιπὸν ὄψεσθ'  
 TP ἀλλὰ ποῖ γὰρ οἴχεται,  
 EP ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ  
 TP εἰς ποῖον,  
 EP. εἰς τουτὶ τὸ κάτω κάπειθ' ὀρᾷς 225  
 ὅσους ἄνωθεν ἐπεφόρησε τῶν λίθων,  
 ἵνα μὴ λάβητε μηδέποτ' αὐτήν.  
 TP εἰπέ μοι,  
 ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;  
 EP. οὐκ οἶδα πλὴν ἔν, ὅτι θυεῖαν ἐσπέρας  
 ὑπερφυᾷ τὸ μέγεθος εἰσηνέγκατο.  
 TP τί δῆτα ταύτῃ τῇ θυεῖᾳ χρήσεται, 230  
 EP. τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται  
 ἀλλ' εἰμι καὶ γὰρ ἐξιέναι, γνώμην ἐμήν,  
 μέλλει· θορυβεῖ γοῦν ἔνδον  
 TP οἷμοι δείλαιος 235  
 φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἡσθόμην  
 καὐτὸς θυεῖας φθέγμα πολεμιστηρίας
- ΠΟΛΕΜΟΣ. ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,  
 ὥς αὐτίκα μάλα τὰς γνάθους ἀλγήσετε  
 TP. ὦναξ Ἄπολλον, τῆς θυεῖας τοῦ πλάτους 240  
 ὅσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.  
 ἄρ' οὐτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν,  
 ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν,

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<sup>a</sup> *Enter War, bearing a gigantic mortar, in which he is about to make a salad.*

The ingredients of the salad (μυττωτός, cf. 247, 273) are here

## THE PEACE, 220-241

- TR Yes, that's exactly how we talked exactly.  
 HE So that I know not if ye c'en again  
 Will see the face of Peacc
- TR Why, where's she gone to ?  
 HE War has immured her in a deep deep pit  
 TR Where ?  
 HE Here, beneath our feet And you may see  
 The heavy stones he piled about its mouth,  
 That none should take her out
- TR I wish you'd tell me  
 How he proposes now to deal with us.  
 HE I only know that yester eve he brought  
 Into this house a most gigantic mortal  
 TR What is he going to do with that, I wonder !  
 HE He means to put the cities in and pound them  
 But I shall go. He's making such a din  
 I think he's coming out
- TR Shoo ! let me run  
 Out of his way . methought that I myself  
 Heard a great mortal's war-inspiring blast
- WAR <sup>a</sup> O mortals ! mortals ! wondrous-woeful mortals !  
 How ye will suffer in your jaws duely !  
 TR. O King Apollo, what a great big mortal !  
 Oh the mere look of War how bad it is !  
 Is this the actual War from whom we flee,  
 The dread tough War, the War upon the legs ? <sup>b</sup>

cheese, garlic, leek, and honey " Instead of leek (*πράσον*), War throws in the homonymous Laconian town of Prasiae, for garlic he takes Megara, the great garlic-producing country, Sicily, the Stilton of antiquity, is the natural substitute for cheese; whilst Attica is represented by her own celebrated honey " R.

<sup>b</sup> The first part of the line recalls the description of Lamachus *Α 964 ὁ δεινός, ὁ θαλαύριμος, ὅς τῃν ἰοργόνα | πάλλει.* The meaning of the last part is obscure.

# ARISTOPHANES

- ΠΟ (πράσα ἐμβάλλον) ἰὼ Πρασιαὶ τρισάθλαι καὶ πεντάκις  
καὶ πολλοδεκάκις, ὥς ἀπολεῖσθε τήμερον
- ΤΡ τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμά πω  
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς 245
- ΠΟ (σκορόδα ἐμβάλλον) ὦ Μέγαρά Μέγαρ', ὥς ἐπιτετρι-  
ψεσθ' αὐτίκα  
ἀπαξάπαντα καταμεμυττωτευμένα.
- ΤΡ βαβαὶ βαβαιάξ, ὥς μεγάλα καὶ δριμέα  
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.
- ΠΟ. (τυρὸν ἐμβάλλον) ἰὼ Σικελία, καὶ σὺ δ' ὥς ἀπόλλυσαι. 250
- ΤΡ. οἶ' ἡ πόλις τάλαινα διακναισθήσεται
- ΠΟ φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τᾶπτικόν
- ΤΡ οὗτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρῳ  
τετρώβολον τοῦτ' ἐστὶ φείδου τᾶπτικῷ
- ΠΟ. παῖ παῖ Κυδοιμέ
- ΚΥΔΟΙΜΟΣ τί με καλεῖς;
- ΠΟ κλαύσει μακρά 255  
ἔστηκας ἄργος; οὗτοσί σοι κόνδυλος
- ΚΥ ὥς δριμύς οἴμοι μοι τάλας ὦ δέσποτα,  
μῶν τῶν σκορόδων ἐνέβαλες εἰς τὸν κόνδυλον,
- ΠΟ. οἷσεις ἀλετρίβανον τρέχων,
- ΚΥ. ἄλλ', ὦ μέλε,  
οὐκ ἔστιν ἡμῖν· ἐχθρὸς εἰσωκίσμεθα 260
- ΠΟ οὐκ οὖν παρ' Ἀθηναίων μεταθρέξει ταχύ;
- ΚΥ ἔγωγε νῆ Δί' εἰ δὲ μή γε, κλαύσομαι
- ΤΡ. ἄγε δῆ, τί δρῶμεν, ὦ πόνηρ' ἀνθρώπια,  
δρᾶτε τὸν κίνδυνον ἡμῖν ὥς μέγας

<sup>a</sup> The stage directions here and 246, 250 are from the Scholiast

<sup>b</sup> For ten years Megara had been excluded from the Athenian

## THE PEACE, 242-264

WAR (*throwing in leeks*)<sup>a</sup>

O Piasiac ! O thuce wretched, five times wretched,  
And tens of times, how you'll be crushed to-day !

TR Friends, this as yet is no concern of ours,  
This is a blow for the Lacomian side

WAR (*throwing in garlic*)

O Megala ! Megala !<sup>b</sup> in another moment,  
How you'll be worn, and torn, and ground to salad !

TR. Good gracious ! O what heavy, bitter tears  
He has thrown in to mix for Megala

WAR (*throwing in cheese*)

O Sicily ! and you'll be ruined too

TR Ah, how that hapless state will soon be giated !

WAR And now I'll pour some Attic honey<sup>c</sup> in

TR Hey, there, I warn you, use some other honey  
Be sparing of the Attic, that costs sixpence

WAR. Ho, boy ! boy ! Riot !

RIOT What's your will ?

WAR You'll catch it,  
You rascal, standing idle there ! take that !

RIOT Ugh, how it stings O me ! O me ! why, master,  
Sure you've not pimed your knuckles with the  
garlic ?

WAR. Run in and get a pestle

RIOT We've not got one ;

We only moved in yesterday, you know

WAR Then run at once and borrow one from Athens<sup>d</sup>

RIOT. I'll run by Zeus ; or else I'm sure to catch it

TR What's to be done, my poor dear mortals, now ?  
Just see how terrible our danger is

markets, and her territory ravaged, so that she now has to import  
the garlic she formerly exported ; cf 502, *A.* 813

<sup>a</sup> The famous honey of Hymettus

<sup>d</sup> The pestle is Cleon and the one from Lacedaemon in 275 is  
Brasidas.

## ARISTOPHANES

- εἵπερ γὰρ ᾗξει τὸν ἀλετρίβανον φέρων, 265  
τούτῳ ταραῖξει τὰς πόλεις καθήμενος  
ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ἴθλοι φέρων.
- ΚΥ. οὗτος  
ΠΟ. τί ἔστιν, οὐ φέρεις,  
ΚΥ. τὸ δεῖνα γάρ,  
ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος,  
ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα 270  
ΤΡ. εἰ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν  
ἀπόλωλ' ἐκεῖνος κὰν δέοντι τῇ πόλει,  
ἦ πρὶν γε τὸν μυττωτὸν ἡμῶν ἐγγχεί  
ΠΟ. οὐκ οὐκ ἕτερον δῆτ' ἐκ Λακεδαιμόνος μέτει  
ἀνύσας τι,  
ΚΥ. ταῦτ', ὦ δέσποθ'  
ΠΟ. ἦκέ νυν ταχύ 275  
ΤΡ. ὦνδρες, τί πεισόμεσθα, νῦν ἄγων μέγας  
ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει  
μεμνημένος, νῦν ἔστιν εὐξασθαι καλὸν  
ἀποστραφῆναι τοῦ μετιόντος τῷ πόδε  
ΚΥ. οἴμοι τάλας, οἴμοι γε, κατ' οἴμοι μάλα 280  
ΠΟ. τί ἔστι, μῶν οὐκ αὖ φέρεις,  
ΚΥ. ἀπόλωλε γὰρ  
καὶ τοῖς Λακεδαιμονίοισιν ἀλετρίβανος  
ΠΟ. πῶς, ὦ πανούργ',  
ΚΥ. ἐς τὰ πὶ Θράκης χωρία  
χρήσαντες ἑτέροις αὐτὸν εἴτ' ἀπώλεσαν  
ΤΡ. εἰ γ', εἰ γε ποιήσαντες, ὦ Διοσκόρῳ 285  
ἴσως ἂν εἰ γένοιτο· θαρρεῖτ', ὦ βροτοί  
ΠΟ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν  
ἐγὼ δὲ δοῖδυκ' εἰσιὼν ποιήσομαι.

<sup>a</sup> τὸ δεῖνα γάρ "a mere ejaculation not connected with the rest of the sentence. . . used here and 879, B. 648, L 921, 926, 26



# THE PEACE, 265-288

For if that valet bring a pestle back,  
War will sit down and pulverize our cities  
Heavens ! may he perish, and not bring one back

RIOT You there !

WAR What ! Don't you bring it ?

RIOT Just look here, sir <sup>a</sup>

The pestle the Athenians had is lost,  
The tanner fellow that disturbed all Hellas.

TR O well done he, Athens, mighty mistress,  
Well is he lost, and for the state's advantage,  
Before they've mixed us up this bitter salad.

WAR. Then run away and fetch from Lacedaemon  
Another pestle

RIOT Yes, sir.

WAR Don't be long

TR Now is the crisis of our fate, my friends  
And if there's here a man initiate  
In Samothrace,<sup>b</sup> 'tis now the hour to pray  
For the averting of—the valet's feet

RIOT Alas ! alas ! and yet again, alas !

WAR What ails you ? don't you bring one now ?

RIOT. O Sir,

The Spartans too have lost their pestle now.

WAR How so, you rascal ?

RIOT Why, they lent it out

To friends up Thraceward, and they lost it there

TR And well done they ! well done ! Twin sons of Zeus !  
Take courage, mortals all may yet be well

WAR. Pick up the things, and carry them away ;  
I'll go within and make myself a pestle

as a sort of apologetic introduction to a disagreeable narrative  
(like our "What do you think ?" "Would you believe it ?")": R

<sup>b</sup> The headquarters of the secret rites and mysterious worship  
of the Cabiri.

# ARISTOPHANES

ΤΡ νῦν τοῦτ' ἐκεῖν' ἦκει, τὸ Δάτιδος μέλος,  
 ὃ δεφόμενός ποτ' ἦδε τῆς μεσημβρίας, 29  
 "ὥς ἦδομαι καὶ χαίρομαι κευφραίνομαι"  
 νῦν ἔστιν ἡμῖν, ὦνδρες Ἕλληνες, καλὸν  
 ἀπαλλαγεῖσι πραγμάτων τε καὶ μαχῶν  
 ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,  
 πρὶν ἕτερον αὖ δοῖδουκα κωλύσαι τινα 30  
 ἀλλ', ὦ γεωργοὶ κᾶμποροι καὶ τέκτονες  
 καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι  
 καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῶ,  
 ὥς τάχιστ' ἅμας λαβόντες καὶ μοχλοὺς καὶ  
 σχοινία  
 νῦν γὰρ ἡμῖν ἀρπάσαι πάρεστιν ἀγαθοῦ δαίμονος 30

ΧΟΡΟΣ δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας  
 ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πώποτε,  
 τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν.  
 ἡμέρα γὰρ ἐξέλαμψεν ἦδε μισολάμαχος  
 πρὸς τὰδ' ἡμῖν, εἴ τι χρή δρᾶν, φράζε κἀρχι-  
 τεκτόναι, 30  
 οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,  
 πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι  
 τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.  
 ΤΡ. οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι  
 τὸν Πόλεμον ἐκζωπυρήσεται ἔνδοθεν κεκραγότες, 31

"According to the Scholiasts the Datis here spoken of was the Persian commander immortalized by his defeat at Marathon, who prided himself on his accurate knowledge of Greek, but with so little reason, that, from his ludicrous blunders, a barbarism acquired the name of a *δατισμός*. In the present instance he seems to have thought it safe to make all the verbs end in a like termination, and therefore said *χαίρομαι* for *χαίρω*" - R.

<sup>b</sup> Composed of twenty-four Attic farmers

# THE PEACE, 289-310

TR Now may I sing the ode that Datis <sup>a</sup> made,  
 The ode he sang in ecstasy at noon,  
 " *Eh, sis, I'm pleased, and joyed, and comforted* "  
 Now, men of Hellas, now the hour has come  
 To throw away our troubles and our wars,  
 And, ere another pestle rise to stop us,  
 To pull out Peace, the joy of all mankind  
     O all ye farmers, merchants, artisans,  
     O all ye craftsmen, aliens, sojourners,  
     O all ye islanders, O all ye peoples,  
 Come with ropes, and spades, and crowbars,  
                                     come in eager hurrying haste,  
 Now the cup of happy fortune,  
                                     brothers, it is ours to taste

CHORUS <sup>b</sup> Come then, heart and soul, my comrades,  
                                     haste to win this great salvation,  
 Now or never, now if ever,  
                                     come, the whole Hellenic nation !  
 Throw away your ranks and squadrons,  
                                     throw your scarlet plagues away,  
 Lo, at length the day is dawning,  
                                     Lamachus-detesting day !  
 O be thou our guide and leader,  
                                     managing, presiding o'er us,  
 For I think I shan't give over  
                                     in this noble task before us,  
 Till with levers, cranes, and pulleys  
                                     once again to light we haul  
 Peace, the Goddess best and greatest,  
                                     vineyard-lovingest of all  
 TR O be quiet ! O be quiet ! by your noisy loud delight  
 You will waken War, the demon,  
                                     who is crouching out of sight.

## ARISTOPHANES

- ΧΟ. ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.  
οὐ γὰρ ἦν " ἔχοντας ἦκειν σιτί" ἡμερῶν τριῶν "
- ΤΡ εὐλαβεῖσθε νῦν ἐκεῖνον τὸν κάτωθεν Κέρβερον,  
μὴ παφλάζων καὶ κεκραγώς, ὥσπερ ἦνίκ' ἐνθάδ' ἦν,  
ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ ἔλκύσαι. 315
- ΧΟ. οὐτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,  
ἦν ἄπαξ ἐς χεῖρας ἔλθῃ τὰς ἐμάς ἰοῦ ἰοῦ
- ΤΡ ἐξολεῖτέ μ', ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε  
ἐκδραμῶν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν.
- ΧΟ ὥς κυκάτω καὶ πατείτω πάντα καὶ ταραπτέτω, 320  
οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον παυσαίμεθ' ἂν
- ΤΡ. τί τὸ κακόν, τί πάσχετ', ὦνδρες, μηδαμῶς, πρὸς  
τῶν θεῶν,  
πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
- ΧΟ ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς  
οὐκ ἐμοῦ κινουίντος αὐτῶ τῶ σκέλη χορεύετον. 325
- ΤΡ. μὴ τι καὶ νυνί γ' ἔτ', ἀλλὰ παῦε παῦ ὀρχούμενος
- ΧΟ ἦν ἰδοῦ, καὶ δὴ πέπαυμαι.
- ΤΡ φῆς γε, παύει δ' οὐδέπω.
- ΧΟ ἐν μὲν οὖν τουτί μ' ἔασον ἐλκύσαι, καὶ μηκέτι.

<sup>a</sup> The regular amount for an immediate expedition without baggage, cf *A* 197, *W*. 243

<sup>b</sup> i.e. Cleon, cf *K* 1030

<sup>c</sup> παφλάζων In the *Knights* Cleon's regular name is Παφλαγών.

# THE PEACE, 311-328

- CH. O we joy, we joy, we joy, to  
     hear your glorious proclamations,  
 So unlike that odious *Wanted*  
     *at the camp with three days' rations*<sup>a</sup>
- TR Yet beware, beware, remember !  
     Ceiberus<sup>b</sup> is down below  
 He may come with fuss and fury<sup>a</sup>  
     (as when he was here<sup>a</sup> you know),  
 Every obstacle and hindrance  
     in the way of Peace to throw.
- CH Who shall bear her, who shall tear her,  
     from these loving arms away,  
 If I once can clasp and grasp her ?  
     O hurrah ! hurrah ! hurrah !
- TR Zounds ! you'll surely be our ruin .  
     stop your clamour, I entreat :  
 War will by and bye come trampling  
     everything beneath his feet.
- CH. Let him stamp, and tramp, and tiample,  
     let him do whate'er he will,  
 I am so immensely happy that I really can't be still
- TR What the mischief ! what's the matter ?  
     do not, by the Gods, I pray,  
 With your dancings and your prancings  
     spoil our noble work to-day.
- CH Really now I didn't mean to no I didn't, I declare :  
 Quite without my will my ankles  
     will perform this joyous air.
- TR. Well, but don't go on at present ,  
     cease your dancing or you'll rue it.
- CH. Look, observe, I've really ceased it.
- TR. So you say, but still you do it.
- CH. Only once, I do beseech you , only just a single hop.

<sup>a</sup> i.e. in the upper world.

# ARISTOPHANES

- ΤΡ τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσεσθ' ἔτι .
- ΧΟ οὐκ ἂν ὀρχησαίμεθ', εἴπερ ὠφελήσαιμὲν τί σε. 330
- ΤΡ ἀλλ' ὀράτ', οὐπω πέπαυσθε
- ΧΟ τουτογὶ νῆ τὸν Δία  
τὸ σκέλος ρίψαντες ἤδη λήγομεν τὸ δεξιόν
- ΤΡ ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι
- ΧΟ ἀλλὰ καὶ τὰριστερόν τοί μοῦστ' ἀναγκαίως ἔχον  
ἦδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ 335  
μᾶλλον ἢ τὸ γῆρας ἐκδύς ἐκφυγῶν τὴν ἀσπίδα.
- ΤΡ μή τι καὶ νυνί γε χαίρετ' οὐ γὰρ ἴστε πω σαφῶς  
ἀλλ' ὅταν λάβωμεν αὐτήν, τηνικαῦτα χαίρετε  
καὶ βοᾶτε καὶ γελᾶτ'· ἥ-  
δη γὰρ ἐξέσται τόθ' ὑμῖν 340  
πλεῖν, μένειν, κινεῖν, καθεύδειν,  
ἐς πανηγύρεις θεωρεῖν,  
ἐστιᾶσθαι, κοτταβίζειν,  
συβαρίζειν,  
ιοῦ ἰοῦ κεκραγέειν 345
- ΧΟ εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν.  
πολλὰ γὰρ ἀνεσχόμην  
πράγματά τε καὶ στιβάδας,

<sup>a</sup> ἡ μεταφορὰ ἀπὸ τῶν ὄψεων Schol

# THE PEACE, 329-348

TR Well then, one make haste about it,  
only one, and then you stop.

CH. Stop ? of course we stop with pleasure  
if 'twill your designs assist

TR Well, but look . you're still proceeding

CH Just, by Zeus, one other twist  
Let me fling my right leg upwards,  
and I'll really then refrain.

TR This indulgence too I'll grant you,  
so you don't offend again.

CH Hah ! but here's my left leg also  
it must have its turn, 'tis plain.

*(Dancing vigorously with both legs )*

I'm so happy, glad, delighted,  
getting rid of aches at last,

More than if, my youth renewing,

I the slough <sup>a</sup> of Age had cast

TR Well, but don't exult at present,

for we're all uncertain still,

But, when once we come to hold her,

then be merry if you will ;

Then will be the time for laughing,

Shouting out in jovial glee,

Sailing, sleeping, feasting, quaffing,

All the public sights to see

Then the Cottabus be playing,

Then be hip-hip-hurrahing,

Pass the day and pass the night

Like a regular Sybarite

CH O that it were yet my fortune

those delightful days to see !

Woes enough I've had to bear,

Sorry pallets, trouble, care,

# ARISTOPHANES

ἄς ἔλαχε Φορμίων  
 κούκέτ' ἄν μ' εὖροις δικαστὴν δριμύν οὐδὲ δύσ-  
 κολον,  
 οὐδὲ τοὺς τρόπους γε δήπου σκληρόν, ὥσπερ καὶ  
 πρὸ τοῦ 350  
 ἄλλ' ἀπαλὸν ἄν μ' ἴδοις  
 καὶ πολὺ νεώτερον,  
 ἀπαλλαγέντα πραγμάτων  
 καὶ γὰρ ἱκανὸν χρόνον ἀ-  
 πολλύμεθα καὶ κατατε- 355  
 τρίμμεθα πλανώμενοι  
 ἐς Λύκειον καὶ Λυκείου σὺν δόρει σὺν ἀσπίδι  
 ἄλλ' ὃ τι μάλιστα χαρι-  
 ούμεθα ποιῶντες, ἄγε  
 φράζε· σὲ γὰρ αὐτοκράτορ'  
 εἶλετ' ἀγαθὴ τις ἡμῖν τύχη. 360

TP. φέρε δὴ κατίδω, ποῖ τοὺς λίθους ἀφέλξομεν  
 EP ὦ μιὰρὲ καὶ τολμηρέ, τί ποιεῖν διανοεῖ,  
 TP οὐδὲν πονηρόν, ἄλλ' ὅπερ καὶ Κιλλικῶν  
 EP ἀπόλωλας, ὦ κακόδαιμον  
 TP. οὐκοῦν, ἦν λάχω.  
 Ἑρμῆς γὰρ ὦν κλήρῳ ποιήσεις οἶδ' ὅτι. 365  
 EP. ἀπόλωλας, ἐξόλωλας.  
 TP. ἐς τίν' ἡμέραν;  
 EP. ἐς αὐτίκα μάλ'  
 TP. ἄλλ' οὐδὲν ἡμπόληκά πω,  
 οὗτ' ἄλφιτ' οὗτε τυρόν, ὥς ἀπολούμενος.

<sup>a</sup> The naval officer so distinguished in the early years of the Peloponnesian war

<sup>b</sup> Outside the city walls, used as a parade-ground

<sup>c</sup> Said by the Scholiasts to be a traitor who, when his actions aroused suspicion and he was asked questions about them, used always to answer πάντα ἀγαθὰ "all right"





# ARISTOPHANES

- EP. καὶ μὴν ἐπιτέτριψαί γε  
 TP κᾶτα τῷ τρόπῳ  
 οὐκ ἡσθόμην ἀγαθὸν τοσούτον<sup>1</sup> λαβῶν, 370  
 EP. ἄρ' οἴσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὅς ἂν  
 ταύτην ἀνορύττων εὗρεθῇ,  
 TP νῦν ἄρά με  
 ἅπασ' ἀνάγκη "στ' ἀποθανεῖν,  
 EP. εἴ ἴσθ' ὅτι  
 TP. ἐς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς  
 δεῖ γὰρ μνηθῆναί με πρὶν τεθνηκέναι. 375  
 EP. ὦ Ζεῦ κεραυνοβρόντα  
 TP μὴ πρὸς τῶν θεῶν  
 ἡμῶν κατείπης, ἀντιβολῶ σε, δέσποτα  
 EP. οὐκ ἂν σιωπήσαιμι  
 TP. ναί, πρὸς τῶν κρεῶν  
 ἀγῶ προθύμως σοι φέρων ἀφικόμην  
 EP. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι, 380  
 εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι  
 TP. μή νυν λακήσης, λίσσομαί σ', ὠρμίδιον  
 εἰπέ μοι, τί πάσχετ', ὦνδρες; ἔστατ' ἐκπεπληγ-  
 μένοι  
 ὦ πόνηροι, μὴ σιωπᾶτ'· εἰ δὲ μή, λακήσεται.  
 XO μηδαμῶς, ὦ δέσποθ' Ἑρμῇ, μηδαμῶς, μηδαμῶς, 385  
 εἴ τι κεχαρισμένον  
 χοιρίδιον οἴσθα παρ' ἐ-  
 μοῦ γε κατεδηδοκῶς,  
 τοῦτο μὴ φαῦλον νόμιζ' ἐν τῷδε τῷ νῦν πράγματι.  
 TP οὐκ ἀκούεις οἷα θωπεύουσί σ', ὦναξ δέσποτα,

<sup>a</sup> His "luck" is to be rid of all the troubles of life, cf A 757.  
 T. is chaffing Hermes throughout

<sup>b</sup> Because only the "initiate" could be happy in Hades (cf F).

# THE PEACE, 369-389

- HE Ah, well, you're absolutely gone !  
 TR That's odd,  
 To get such famous luck " and yet not know it  
 HE Then don't you know that death's denounced by Zeus  
 On all found digging here ?  
 TR. And is it so ?  
 And must I die indeed ?  
 HE. You must indeed  
 TR. O then, I prithee, lend me half a crown  
 I'll buy a pig, and get initiate first <sup>b</sup>  
 HE Ho ! Zeus ! Zeus ! thunder-clashes !  
 TR. O pray don't  
 O by the heavenly powers don't peach upon us  
 HE No, no, I won't keep silence  
 TR O pray do  
 O by the heavenly meat I brought you, master.  
 HE Why, bless you, Zeus will quite demolish me  
 If I don't shout and tell him all about it  
 TR. O pray don't shout, my darling dearest Hermes  
 Don't stand gaping there, my comrades ;  
 are ye quite deprived of speech ?  
 What's the matter ? speak, ye rascals !  
 if you don't, he's safe to peach  
 CH Do not, do not, mighty Hermes,  
 do not, do not shout, I pray,  
 If you e'er have tasted swine,  
 Tasted sucking-pigs of mine,  
 Which have soothed your throat divine,  
 Think upon it, think upon it,  
 not despise the deed to-day  
 TR. King and master, won't you listen  
 to the coaxing words they say ?

456, and throughout), and a pig was sacrificed at the ceremony of initiation

# ARISTOPHANES

ХО.

μηδ' ἔχε παλιγκότως  
ἀντιβολίαις ἐμαῖσ-  
ιν, ὥστε τήνδε μὴ λαβεῖν  
ἀλλὰ χάρις, ὦ φιλαν-  
θρωπότατε καὶ μεγαλο-  
δωρότατε δαιμόνων,

390

εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς  
ὀφρῦς,

395

καὶ σε θυσίαισιν ἱε-  
ραῖσι προσόδοις τε μεγά-  
λαισι διὰ παντός, ὦ  
δέσποτ', ἀγαλόμεν ἡμεῖς ἀεί-

ΤΡ Ἰθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὅπα,  
ἐπεὶ σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.

400

ΕΡ. κλέπται τε γὰρ νῦν εἰσι μᾶλλον ἢ πρὸ τοῦ

ΤΡ. καὶ σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,  
ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται

ΕΡ. ἴθι δὴ, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ.

405

ΤΡ ἡ γὰρ Σελήνη χω' πανοῦργος Ἥλιος,  
 ὑμῖν ἐπιβουλεύοντε πολὺν ἤδη χρόνον,  
 τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.

ΕΡ. ἵνα δὴ τί τοῦτο δράττον;

ΤΡ. ὅτι νῆ Δία

ἡμεῖς μὲν ὑμῶν θύομεν, τοῦτοισι δὲ οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως βούλονται ἂν ἡμᾶς πάντας ἐξολωλέναι, ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.

410

<sup>a</sup> "The Comic poets attack him as a man who, beneath a fierce

**THE PEACE, 390–413**

View us not with wialthful eye,  
 Noi our humble prayers deny,  
 I'rom this dungeon let us hand her  
 O if you indeed detest,  
 And abhoi the sweeping crest  
 And the eyebrows of Peisander,<sup>a</sup>  
 Let us now, O God most gracious !  
 let us carry Peace away,  
 Then we'll glad processions bring,  
 Then with sacrifices due,  
 We will always, lord and king,  
 We will always honour you

TR O sir, be pitiful, and heed then cry  
They never showed you such respect as now  
HE Why, no, they never were such thieves as now <sup>b</sup>  
TR And then I'll tell you a tremendous secret,  
A horrid dreadful plot against the Gods  
HE Well, tell away. I'm open to conviction  
TR 'Tis that the Moon and vile immortal Sun  
Have long been plotting to your hurt and now  
They're giving Hellas up to the Barbarians  
HE. Why are they doing that?  
TR Because, by Zeus!  
We sacrifice to *you*, but those Barbarians  
Only to *them*.<sup>c</sup> So naturally they  
Are very anxious that we all should perish,  
And they get all the rites of all the Gods

and martial exterior, concealed a coward's heart; *B* 1556-61".  
R. Later he took a large part in the Revolution of the Four  
Hundred.

<sup>b</sup> They worshipped Hermes as the God of Thieves, *φηλητῶν ἀναξ* (Eur *Rhesus*, 217)

<sup>6</sup> So Herodotus 1.131 says of the Persians θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ

# ARISTOPHANES

- ΕΡ ταῦτ' ἄρα πάλοι τῶν ἡμερῶν παρεκλεπτέτην,  
καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἄρματωλίας 415
- ΤΡ. ναι μὰ Δία πρὸς ταῦτ', ὦ φίλ' Ἑρμῇ, ξύλλαβε  
ἡμῖν προθύμως, τήνδε καὶ ξυνέγκυσσον  
καὶ σοὶ τὰ μεγάλ' ἡμεῖς Παναθήναι' ἄξομεν,  
πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν,  
Μυστήρι' Ἑρμῇ, Διπολίει', Ἀδώνια 420  
ἄλλαι τε σοὶ πόλεις πεπαυμέναι κακῶν  
Ἀλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ  
χᾶτερ' ἔτι πόλλ' ἔξεις ἀγαθὰ. πρῶτον δέ σοι  
(φιάλην χρυσὴν διδῶσιν αὐτῷ)  
δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς
- ΕΡ οἴμ' ὡς ἐλεήμων εἰμ' ἀεὶ τῶν χρυσίδων. 425  
ὑμέτερον ἐντεῦθεν ἔργον, ὦνδρες ἀλλὰ ταῖς ἅμαις  
εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.
- ΧΟ. ταῦτα δράσομεν. σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,  
ἅττα χρή ποιεῖν ἐφ'esτῶς φράζε δημιουργικῶς·  
τᾶλλα δ' εὐρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακοὺς. 430
- ΤΡ ἄγε δῆ, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως  
ἔργῳ φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς
- ΕΡ σπονδὴ σπονδὴ·  
εὐφημεῖτε εὐφημεῖτε
- ΤΡ. σπένδοντες εὐχώμεσθα τὴν νῦν ἡμέραν 435  
Ἑλλήσιν ἄρξαι πᾶσι πολλῶν καγαθῶν,  
χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,  
τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα
- ΧΟ μὰ Δί', ἀλλ' ἐν εἰρήνῃ γε διάγειν τὸν βίον,  
ἔχονθ' ἑταίραν καὶ σκαλεύοντ' ἀνθρακας 440

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<sup>a</sup> The reference is to the eclipses which signaled the Peloponnesian War (Thuc. 1 23) ὑφ' ἄρματωλίας seems = "by their driving," the word also suggesting that there was a good deal of error (ἀμαρτωλία which many read) in their driving

## THE PEACE, 414-440

- IIE Then that's the reason why they clipped the days,  
 And nibbled off their rounds, misguiding sinners <sup>a</sup>  
 FR It is, it is come, Hermes, lend a hand,  
 Help us to pull her out And then for you  
 We'll celebrate the great Panathenaea,  
 And all the other rites of all the Gods,  
 Demeter, Zeus, Adonis, all for you,  
 And everywhere the cities saved from woe  
 Will sacrifice to you, the Saviour <sup>b</sup> Hermes  
 Much, much besides you'll gain and first of all  
 I give you this (*producing a gold cup*),  
a vessel for libations  
 IIE Fie ! how I soften at the sight of gold !  
 There, my men, the work's before you !  
I've got nothing more to say  
 Quick, take up your spades, and enter,  
shovelling all the stones away.  
 cii. Gladly, gladly will we do it,  
wisest of the Gods, and you,  
 Like a skilled superior craftsman,  
teach us what we ought to do.  
 I warrant, when the way we know,  
you'll find us anything but slow.  
 TR Hold out the vessel, and we'll launch the work  
 With free libations and with holy prayers  
 HE. Pour libations  
Silence ! silence ! pour libations.  
 TR And as we pour we'll pray. O happy morn,  
 Be thou the source of every joy to Hellas !  
 And O may he who labours well to-day  
 Be never forced to bear a shield again !  
 cii No ; may he spend his happy days in peace,  
 Stirring the fire, his mistress at his side

<sup>b</sup> Ἀλκιμαχός is usually the epithet of Apollo.

# ARISTOPHANES

- ΤΡ. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,  
 μηδέποτε παύσασθ' αὐτόν, ὦ Διόνυσ' ἄναξ,  
 ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενοι  
 ΧΟ. κεῖ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ  
 εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις 4  
 πᾶσχοι γε τοιαῦθ' οἷάπερ Κλεώνυμος.  
 ΤΡ. εἴ τις δορυξὸς ἢ κάπηλος ἀσπίδων,  
 ἔν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,  
 ληφθεὶς ὑπὸ ληστῶν ἐσθίοι κριθᾶς μόνας  
 ΧΟ. κεῖ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβῃ 4  
 ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,  
 ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο μαστιγούμενος  
 ἡμῖν δ' ἀγαθὰ γένοιτ'. ἰὴ παιῶν, ἰὴ.  
 ΤΡ. ἄφελε τὸ παίειν, ἀλλ' ἰὴ μόνον λέγε  
 ΧΟ. ἰὴ ἰὴ τοίνυν, ἰὴ μόνον λέγω. 4  
 ΤΡ. Ἑρμῇ, Χάρισιν, Ὠραισιν, Ἀφροδίτῃ, Πόθῳ,  
 ΧΟ. Ἄρει δὲ μή,  
 ΤΡ. μή  
 ΧΟ. μηδ' Ἐνυαλίῳ γε,  
 ΤΡ. μή  
 ΧΟ. ὑπότεινε δὴ πᾶς, καὶ κάταγε τοῖσιν κάλῳς  
  
 ΕΡ. ὦ εἶα [στρ] 4  
 ΧΟ. εἶα μάλα.  
 ΕΡ. ὦ εἶα.  
 ΧΟ. εἶα ἔτι μάλα  
 ΕΡ. ὦ εἶα, ὦ εἶα  
 ΤΡ. ἀλλ' οὐχ ἔλκουσ' ἄνδρες ὁμοίως  
 σὺ ξυλλήψεσθ', οἱ δ' ὀγκύλλεσθ'  
 οἰμώξεσθ' οἱ Βοιωτοί 4

\* The notorious ρίψασπις, cf 678, 1295 seq



# THE PEACE, 441-466

- FR If there be any that delights in war,  
King Dionysus, may he never cease  
Picking out spearheads from his funny-bones
- CH If any, seeking to be made a Captain,  
Hates to see Peace return, O may he ever  
Fail in his battles like Cleonymus <sup>a</sup>
- TR. If any merchant, selling spears or shields,  
Would fain have battles, to improve his trade,  
May he be seized by thieves and eat raw barley.
- CH. If any would-be General won't assist us,  
Or any slave preparing to desert,  
May he be flogged, and broken on the wheel.  
But on ourselves all joy hip, hip, hurrah !
- TR. Don't talk of being hipped <sup>b</sup> Hurrah's the word.
- CH. Hurrah ! hurrah ! hurrah's the word to-day.
- TR (*pouring libations*)  
To Hermes, Love, Desire, the Hours, and Graces
- CH. Not Ares ?
- TR. (*with disgust*) No !
- CH No! Enyalus ?
- TR. No
- CH Now all set to, and labour at the ropes

- HE. Yo ho ! pull away
- CH Pull away a little stronger
- HE Yo ho ! pull away
- CH. Keep it up a little longer
- HE Pull, pull, pull, pull
- TR. Ah they don't pull all alike  
Cease your cianing 'tis but feigning  
Pull, Boeotians <sup>c</sup> ! or I'll strike

<sup>b</sup> The pun is on *palav* " Healer " and *palain* " to strike."

<sup>c</sup> They had gained a great victory over the Athenians at Delium in 424, and were ill disposed for peace

# ARISTOPHANES

EP	εἶα νῦν.	
TP	εἶα ὦ.	
XO	ἀλλ' ἄγετον ξυνανέλκετε καὶ σφώ	
TP.	οὐκουν ἔλκω κάξαρτῶμαι	470
	κάπεμπίπτω καὶ σπουδάζω,	
XO.	πῶς οὖν οὐ χωρεῖ τοῦργον,	
TP	ὦ Λάμαχ', ἀδικεῖς ἐμποδὼν καθήμενος	
	οὐδὲν δεόμεθ', ὠνθρωπε, τῆς σῆς μορμόνος.	
EP.	οὐδ' οἶδε γ' εἴλκον οὐδὲν Ἀργεῖοι πάλαι·	475
	ἀλλ' ἢ κατεγέλων τῶν τалаιπρωρουμένων,	
	καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιστα	
TP	ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.	
EP	ἄρ' οἴσθ' ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,	
	μόνοι προθυμοῦντ'. ἀλλ' ὁ χαλκεὺς οὐκ ἔῃ.	480
TP	οὐδ' οἱ Μεγαρεῖς δρῶσ' οὐδέν· ἔλκουσιν δ' ὅμως	
	γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,	
	ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες	
XO	οὐδὲν ποιοῦμεν, ὠνδρες, ἀλλ' ὁμοθυμαδὸν	
	ἅπασιν ἡμῖν αὖθις ἀντιληπτέον	485
EP	ὦ εἶα	[ἀντ
TP	εἶα μάλα	
EP	ὦ εἶα	
TP	εἶα νῆ Δία.	
XO.	μικρόν γε κινοῦμεν.	490
TP.	οὐκουν δεινὸν τοὺς μὲν τείνειν,	
	τοὺς δ' ἀντισπᾶν	
	πληγὰς λήψεσθ', ὦργεῖοι	

<sup>a</sup> The reference is to the Gorgon shield of Lamachus, *cf. A.* 573 where it is Γοργόνα and in 583 μορμόνα.

<sup>b</sup> They had hitherto taken no part in the war—a neutrality from which they had reaped much profit (Thuc. v. 28).

# THE PEACE, 467-493

- HE. Yo ho ! pull away  
 TR. Pull away, away, away  
 CH. (to *Thygaëus* and *Hermes*)  
     Verily you should be helping us too  
 TR. (*indignantly*) Don't I strain, might and main,  
     Cling and swing tug and haul ?  
 CH      Yet we don't advance at all  
  
 TR. Now don't sit there and thwart us, *Lamachus*  
     We don't require you *Bugaboo*,<sup>a</sup> my man  
 HE. These *Argives*,<sup>b</sup> too, they give no help at all  
     They only laugh at us, our toils and troubles,  
     And all the while take pay from either side  
 TR. But the *Laconians*, comrade, pull like men  
 HE. Ah, mark, 'tis only such as work in wood  
     That can would help us but the smith impedes  
 TR. And the *Megarians* do no good they pull, though,  
     Scrabbling away like ravenous puppy dogs  
     Good luck ! they're regularly starved and ruined  
 CH. We make no way, my comrades we must try  
     A strong pull, and a long pull, all together  
  
 HE. Yo ho ! pull away  
 TR. Keep it up a little longer  
 HE. Yo ho ! pull away  
 TR. Yes, by *Zeus* ! a little stronger  
 CH. Very slow, now we go  
 TR. What a shameful duty trick !  
     Some are working, others slinking,  
     *Argives*, ye shall feel the stick.

<sup>a</sup> Lit "keep fast to the *ξύλον*," which is "the term constantly used by *Aristophanes* to denote the instrument employed for confining prisoners" (R), and the reference is to the Spartan captives from *Pylos* who were still in prison. *ὁ χαλαεὶς* seems to point to their fetters.

# ARISTOPHANES

EP	εἶα νῦν.	
TP	εἶα ὦ.	495
XO	ὥς κακόννοι τινές εἰσιν ἐν ὑμῖν.	
TP	ὕμεῖς μὲν γ' οὖν οἱ κιττῶντες τῆς εἰρήνης σπατ' ἀνδρείως	
XO.	ἀλλ' εἰς' οἱ κωλύουσιν	
EP.	ἄνδρες Μεγαρεῖς, οὐκ ἐς κόρακας ἐρρήσετε; μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἔλκετε οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι, πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.	500     505
XO.	ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβῶμεθ' οἱ γεωργοί.	
EP	χωρεῖ γέ τοι τὸ πρᾶγμα πολλῷ μᾶλλον, ὦνδρες, ὑμῖν	
XO	χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυ- μοῦ	510
TP.	οἱ τοι γεωργοὶ τοῦργον ἐξέλκουσι, κἄλλος οὐδεῖς.	
XO.	ἄγε νυν, ἄγε πᾶς καὶ μὴν ὁμοῦ ὅστιν ἦδη μὴ νῦν ἀνῶμεν, ἀλλ' ἐπεν- τείνωμεν ἀνδρικότερον. ἦδη ὅστι τοῦτ' ἐκείνο ὦ εἶα νῦν, ὦ εἶα πᾶς. ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα ὦ εἶα, εἶα, εἶα, εἶα, εἶα, πᾶς	515

<sup>a</sup> As the first cause of the war, cf 609 n For the garlic of Megara cf. 246; and for its use to "prime" gamecocks A. 166,  
46

# THE PEACE, 494-519

- HE. Yo ho ! pull away.  
 TR. Pull away, away, away.  
 CH. Some of you still are designing us ill.  
 TR. Ye who fain Peace would gain,  
 Pull and strain, might and main.  
 CH. Some one's hindering us again.
- HE. Plague take you, men of Megara ; get out !  
 The Goddess hates you : she remembers well  
 'Twas you that primed her up at first <sup>a</sup> with garlic.  
 Stop, stop, Athenians : shift your hold a little ;  
 It's no use pulling as you're now disposed.  
 You don't do anything but go to law.  
 No, if you really want to pull her out,  
 Stand back a trifle further towards the sea.
- CH. Come, let us farmers pull alone,  
and set our shoulders to it.
- HE. Upon my word you're gaining ground :  
I think you're going to do it.
- CH. He says we're really gaining ground :  
cheer up, cheer up, my hearty.
- TR. The farmers have it all themselves,  
and not another party.
- CH. Pull again, pull, my men,  
 Now we're gaining fast.  
 Never slacken, put your back in,  
 Here she comes at last.  
 Pull, pull, pull, pull, every man, all he can ;  
 Pull, pull, pull, pull, pull,  
 Pull, pull, pull, pull, all together.  
*(Peace is lifted out with her two attendants, Harvesthome and Mayfair.)*

K. 494. But *ῥηλείψατε* seems here to describe "rubbing down with garlic"—a process which "the Goddess" might well "detest."

# ARISTOPHANES

- TP ὦ πότνια βοτρυνόδωρε, τί προσείπω σ' ἔπος, 520  
 πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον  
 ὅτῳ προσείπω σ', οὐ γὰρ εἶχον οἴκοθεν.  
 ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία  
 οἶον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία  
 οἶον δὲ πνεῖς, ὥς ἦδ' ὑ κατὰ τῆς καρδίας, 528  
 γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου  
 EP. μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ,  
 TP ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος.  
 τοῦ μὲν γὰρ ὄζει κρομμυοξυρεγμίας,  
 ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων, 530  
 αὐλῶν, τραγωδῶν, Σοφοκλέους μελῶν, κιχλῶν,  
 ἐπυλλίων Εὐριπίδου,  
 EP. κλαύσᾳρα σὺ  
 ταύτης καταψευδόμενος οὐ γὰρ ἤδεται  
 αὕτη ποιητῇ ῥηματίων δικανικῶν  
 TP κιττοῦ, τρυγοίπου, προβατίων βληχωμένων, 538  
 κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρόν,  
 δούλης μεθυούσης, ἀνατετραμμένου χοῶς,  
 ἄλλων τε πολλῶν καγαθῶν  
 EP ἴθι νυν ἄθρει  
 οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις  
 διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι, 540  
 καὶ ταῦτα δαιμονίως ὑπωπιασμένοι  
 ἀπαξάπασαι καὶ κυάθοις προσκείμεναι  
 TP καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει  
 τὰ πρόσωφ', ἵνα γνῶς τὰς τέχνας.  
 EP. αἰβοῖ τάλας,  
 ἐκείνονι γοῦν τὸν λοφοποιὸν οὐχ ὀρᾷς 548

<sup>a</sup> θεωρία literally describes being a spectator at games or festivals, usually as a member of a public embassy.

# THE PEACE, 520-545

TR Giver of grapes, O how shall I address you ?  
 O for a word ten thousand buckets big  
 Wherewith to accost you . for I've none at hand  
 Good morning, Harvesthome good morn, Mayfair <sup>a</sup>  
 O what a lovely charming face, Mayfair !

(*Kisses her*)

O what a breath ! how fragrant to my heart,  
 How sweet, how soft, with perfume and inaction  
 HE Not quite the odour of a knapsack, eh ?  
 TR Faugh ! that odious pouch of odious men, I hate it.<sup>b</sup>  
 It has a smell of rancid-onion-whiffs ;  
 But SHE of harvests, banquets, festivals,  
 Flutes, thushes, plays, the odes of Sophocles,  
 Euripidean wordlets,

HE O how dare you  
 Slander her so I'm sure she does not like  
 That logic-monger's wordy disputations

TR. (*continuing*) The bleating lambs, the ivy-leaf, the vat,  
 Full-bosomed matrons hurrying to the farm,  
 The tipsy maid, the drained and emptied flask,  
 And many another blessing

HE And look there,  
 See how the reconciled cities greet and blend  
 In peaceful intercourse, and laugh for joy ,  
 And that, too, though their eyes are swollen and  
 blackened,  
 And all cling fast to cupping instruments <sup>c</sup>

TR Yes, and survey the audience · by then looks  
 You can discern their trades

HE, O dear ! O dear !  
 Don't you observe the man that makes the crests

<sup>b</sup> A parody of a line of Euripides, preserved by the Scholiast,  
*ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον τέκος*

<sup>c</sup> i.e. to reduce the swelling

# ARISTOPHANES

τίλλονθ' ἑαυτόν, ὁ δέ γε τὰς σμινύας ποιῶν  
κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ 'κεινουί

ΤΡ ὁ δὲ δρεπανουργὸς οὐχ ὀρᾷς ὥς ἡδεται  
καὶ τὸν δορυξὸν οἶον ἐскиμάλισεν,

ΕΡ ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι. 550

ΤΡ ἀκούετε λεῷ· τοὺς γεωργοὺς ἀπιέναι  
τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν  
ὥς τάχιστ' ἄνευ δορατίου καὶ ξίφους κάκοντίου  
ὥς ἅπαντ' ἡδῇ 'στὶ μεστὰ τὰνθάδ' εἰρήνης σαπρᾶς  
ἀλλὰ πᾶς χώρει πρὸς ἔργον εἰς ἀγρὸν παιωνίσας. 555

ΧΟ. ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,  
ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·  
τάς τε συκάς, αἷς ἐγὼ 'φύττειον ὦν νεώτερος,  
ἀσπάσασθαι θυμὸς ἡμῖν ἐστὶ πολλοστῷ χρόνῳ

ΤΡ νῦν μὲν οὖν, ὦνδρες, προσευξώμεσθα πρῶτον τῇ  
θεῷ, 560

ἥπερ ἡμῶν τοὺς λόφους ἀφείλε καὶ τὰς Γοργόνας·  
εἴθ' ὅπως λιταργιοῦμεν οἴκαδ' εἰς τὰ χωρία,  
ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον

ΕΡ. ὦ Πόσειδον, ὥς καλὸν τὸ στίφος αὐτῶν φαίνεται  
καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία. 565

<sup>a</sup> Good salt fish which they had to buy in the city.  
<sup>b</sup> πανδαισία=a banquet providing every luxury.



## THE PEACE, 546–565

Tearing his hair ? and yon's a pitchfork-seller ,  
 Fie ! how he fills the sword-cutler there

TR And see how pleased that sickle-maker looks,  
Joking and poking the spear-burnisher  
HE Now then give notice · let the farmers go

TH O yes ! O yes ! the farmers all may go  
Back to their homes, farm-implements and all  
You can leave your darts behind you  
yea, for sword and spear shall cease  
All things all around are teeming  
with the mellow gifts of Peace ;  
Shout your Paeans, march away  
to labour in your fields to-day

CH Day most welcome to the farmers  
and to all the just and true,  
Now I see you I am eager  
once again my vines to view,  
And the fig-trees which I planted  
in my boyhood's early prime,  
I would fain salute and visit  
after such a weary time

TR First, then, comrades, to the Goddess  
                                be our grateful prayers addressed,  
Who has freed us from the Gorgons  
                                and the fear-inspiring cist.  
Next a little salt provision<sup>a</sup>

fit for country uses buy,  
Then with merry expedition  
homeward to the fields we'll hie

**H**E O Poseidon ! fair then order,  
                        sweet their serried ranks to see :  
**R**ight and tight, like rounded biscuits,  
                        or a thronged festivity.<sup>b</sup>

# ARISTOPHANES

ΤΡ νή Δί' ἡ γὰρ σφῦρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,  
αἷ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον  
ἡ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.  
ὥστ' ἔγωγ' ἦδη 'πιθυμῶ καὐτὸς ἐλθεῖν εἰς ἀγρόν  
καὶ τριαινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γήδιον. 570

ἀλλ' ἀναμνησθέντες, ὦνδρες,  
τῆς διαίτης τῆς παλαιᾶς,  
ἣν παρεῖχ' αὕτη ποθ' ἡμῖν,  
τῶν τε παλασίων ἐκείνων,  
τῶν τε σύκων, τῶν τε μύρτων, 575  
τῆς τρυγός τε τῆς γλυκείας,  
τῆς ἰωνιᾶς τε τῆς πρὸς  
τῷ φρέατι, τῶν τ' ἐλαῶν,  
ὧν ποθοῦμεν,  
ἀντὶ τούτων τήνδε νυνὶ 580  
τὴν θεὸν προσείπατε.

ΧΘ. χαῖρε, χαῖρ', ὥς ἦλθες ἡμῖν ἀσμένους φιλτάτῃ  
σῷ γὰρ ἐδάμην πόθῳ,  
δαιμόνια βουλόμενος 585  
εἰς ἀγρόν ἀνερπύσαι

ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη,  
πᾶσιν ὅπόσοι γεωρ-  
γῶν βίον ἐτρίβομεν. 590

<sup>a</sup> τριαινοῦν=to break up as with a trident "The word, a rare one, is here employed for the sake of the play upon its first syllable and that of δικέλλῃ" R.

## THE PEACE, 566-590

TH Yes, by Zeus ! the well-aimed mattock  
                                seems to sparkle as we gaze,  
And the burnished pitchforks glitter  
                                in the sun's delighted rays  
Very famously with those  
                                will they clear the vineyard rows  
So that I myself am eager  
                                homeward to my farm to go,  
Breaking<sup>a</sup> up the little furrows  
                                (long-neglected) with the hoe.  
Think of all the thousand pleasures,  
Comrades, which to Peace we owe,  
All the life of ease and comfort  
Which she gave us long ago  
Figs and olives, wine and myrtles,  
Luscious fruits preserved and dried,  
Banks of fragrant violets, blowing  
By the crystal fountain's side ;  
Scenes for which our hearts are yearning,  
Joys that we have missed so long,—  
—Comrades, here is Peace returning,  
Greet her back with dance and song !

CH Welcome, welcome, best and dearest,  
welcome, welcome, welcome home.  
We have looked and longed for thee,  
Looking, longing, wondrously,  
Once again our farms to see  
O the joy, the bliss, the rapture,  
really to behold thee come.  
Thou wast aye our chief enjoyment,  
thou wast aye our greatest gain.  
We who ply the farmer's trade  
Used, through thy benignant aid,

## ARISTOPHANES

μόνη γὰρ ἡμᾶς ὠφέλεις.  
πολλὰ γὰρ ἐπάσχομεν  
πρὶν ποτ' ἐπὶ σοῦ γλυκέα  
καδάπανα καὶ φίλα

τοῖς ἀγροίκουσιν γὰρ ἦσθα χίδρα καὶ σωτηρία 595  
ὥστε σὲ τά τ' ἀμπέλια  
καὶ τὰ νέα συκίδια  
τᾶλλα θ' ὁπόσ' ἔστι φυτὰ  
προσγελάσεται λαβόντ' ἄσμενα 600

ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολὺν τοῦτον χρόνον  
ἦδε; τοῦθ' ἡμᾶς δίδαξον, ὦ θεῶν εὐνούστατε  
EP. ὦ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε  
ῥήματ', εἰ βούλεσθ' ἀκούσαι τήνδ' ὅπως ἀπώλετο.  
πρῶτα μὲν γὰρ ἦρξεν αὐτῆς Φειδίας πράξας κακῶς 605  
εἶτα Περικλέης φοβηθεὶς μὴ μετάσχοι τῆς τύχης,  
τὰς φύσεις ὑμῶν δεδοικῶς καὶ τὸν αὐτοδᾶξ τρόπον,  
πρὶν παθεῖν τι δεινὸν αὐτὸς ἐξέφλεξε τὴν πόλιν,  
ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος·  
ἐξεφύσησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ 610

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<sup>a</sup> Pheidias had been bitterly attacked as the friend of Pericles, and in the end, on the ground that in the battle-scene on the shield of his statue of Athene he had introduced likenesses of himself and Pericles, was thrown into prison and died. In consequence of this and similar attacks on Aspasia and his teacher Anaxagoras, Pericles according to Plutarch (*Per.* c. 30-31, 32) "fearing the dicasteries," stirred up the Peloponnesian War. See R.



# ARISTOPHANES

πάντας Ἑλλήνας δακρυῦσαι τοὺς τ' ἐκεῖ τοὺς τ'  
ἐνθάδε

ὥς δ' ἄπαξ τὸ πρῶτον ἤκουσ', ἐψόφησεν ἄμπελος  
καὶ πίθος πληγείς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ  
οὐκέτ' ἦν οὐδείς ὁ παύσων, ἦδε δ' ἠφανίζετο

TP ταῦτα τοίνυν μὰ τὸν Ἀπόλλω ἔγω πεπύσμην  
οὐδενός,

615

οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἡκηκόειν

XO. οὐδ' ἔγωγε, πλήν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος  
ἦν,

οὔσα συγγενῆς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει

EP κῆτ' ἐπειδὴ ἔγνωσαν ὑμᾶς αἱ πόλεις ὧν ἤρχετε  
ἡγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας,

620

πάντ' ἐμηχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβού-  
μεναι,

κἀνέπειθον τῶν Λακῶνων τοὺς μεγίστους χρήμα-  
σιν

οἱ δ' αὖτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι  
τὴνδ' ἀπορρίψαντες αἰσchrῶς τὸν πόλεμον ἀνὴρ-  
πασαν

κῆτα τὰκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά 625  
αἱ γὰρ ἐνθένδ' αὖ τριήρεις ἀντιτιμωρούμεναι  
οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιον.

<sup>a</sup> The Greek adds "as being his kinswoman."

<sup>b</sup> φόρους, the famous "tribute of Delos" imposed on her allies by Athens, with the result that they became ἀντι συμμάχων ὑποτελεῖς καὶ δοῦλοι (Plut *Cimon*, c 11.)

<sup>c</sup> The Spartans were always reproached for greed for money, and διειρωνόξενοι seems to allude to their constant "exclusion of foreigners" (ξενηλασία)

<sup>d</sup> i.e. to ravage the coasts of Peloponnesus



## ARISTOPHANES

- TP ἐν δίκη μὲν οὖν, ἐπεὶ τοι τὴν κορώνεών γέ μου  
 ἐξέκοψαν, ἦν ἐγὼ 'φύτευσα καῖθερὶ ψάμην
- XO νῆ Δί', ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κάμου λίθον Θλ  
 ἐμβαλόντες ἐξμέδιμνον κυψέλην ἀπώλεσαν
- EP κᾶτα δ' ὡς ἐκ τῶν ἀγρῶν ξυνήλθεν οὐργάτης λεώς,  
 τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,  
 ἀλλ' αὖτ' ὦν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας  
 ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ Θλ  
 τοὺς πένητας ἀσθενοῦντας ἀποροῦντας ἀλφίτων,  
 τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,  
 πολλάκις φανείσαν αὐτὴν τῇσδε τῆς χώρας πόθῳ,  
 τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,  
 αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου Θψ  
 εἶτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·  
 ἡ πόλις γὰρ ὠχρῶσα καὶ φόβῳ καθημένη  
 ἅττα διαβάλει τις αὐτῇ, ταῦτ' ἂν ἥδιστ' ἦσθιεν.  
 οἱ δὲ τὰς πληγὰς ὀρώντες ἅς ἐτύπτονθ', οἱ ξένοι

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<sup>a</sup> Who was conducting successful operations against the Athenian tributaries to the N W. of the Aegean; cf. *W* 474 ξινῶν Βρασίδα="a traitor"



## THE PEACE, 628-644

TR. Very justly, very justly !  
    richly had they earned the blow,  
 Lopping down the dusky fig-tree  
    I had loved and nurtured so

CH. Very justly, very justly !  
    since my great capacious bin,  
 Ugh ! the rascals came across it,  
    took a stone, and stove it in

HE. Then you labouring population,  
    flocking in from vale and plain,  
 Never dreamed that, like the others,  
    they themselves were sold for gain,  
 But as having lost their grape-stones,  
    and desiring figs to get,  
 Every one his rapt attention  
    on the public speakers set ;  
 These beheld you poor and famished,  
    lacking all your home supplies,  
 Straight they pitchforked out the Goddess,  
    scouting her with yells and cries,  
 Whensoe'er (for much she loved you)  
    back she turned with wistful eyes  
 Then with suits they vexed and harassed  
    your substantial rich allies,  
 Whispering in your ear, "*The fellow*  
    *leans to Brandas,<sup>a</sup>*" and you  
 Like a pack of hounds in chorus  
    on the quivering victim flew.  
 Yea, the City, sick and pallid,  
    shivering with disease and fright,  
 Any calumny they cast her,  
    ate with ravenous appetite  
 Till at last your friends perceiving  
    whence their heavy wounds arose,

# ARISTOPHANES

χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα, 645'  
ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλὰς  
ἂν

ἐξερημωθείς<sup>a</sup> ἂν ὑμᾶς ἔλαθε ταῦτα δ' ἦν ὁ δρῶν  
βυρσοπώλης

TP παῦε παῦ, ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,  
ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον, οὔπερ ἔστ', εἶναι κάτω.  
οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκεῖνος ἀνὴρ, ἀλλὰ σός 650  
ἄττ' ἂν οὖν λέγῃς ἐκείνον,  
κεῖ πανοῦργος ἦν, ὅτ' ἔζη,  
καὶ λάλος καὶ συκοφάντης  
καὶ κύκηθρον καὶ τάρακτρον,  
ταῦθ' ἀπαξάπαντα νυνὶ 655  
τοὺς σεαυτοῦ λοιδορεῖς.

ἀλλ' ὃ τι σιωπᾷς, ὦ πότνια, κάτειπέ μοι  
EP. ἀλλ' οὐκ ἂν εἴποι πρὸς γε τοὺς θεωμένους·  
ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλήν ἔχει.

TP. ἡ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον 660

EP. εἴφ' ὃ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλότατη  
ἴθ' ὦ γυναικῶν μισοπορπακιστάτη  
εἰεν, ἀκούω. ταῦτ' ἐπικαλεῖς, μανθάνω  
ἀκούσασθ' ὑμεῖς ὦν ἔνεκα μομφὴν ἔχει  
ἐλθοῦσά φησιν αὐτομάτη μετὰ τὰν Πύλῳ 665  
σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν  
ἀποχειροτονηθῆναι τρεῖς ἐν τῇ κκλησίᾳ  
TP. ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχε·  
ὁ νοῦς γὰρ ἡμῶν ἦν τότε ἐν τοῖς σκύτεσιν.

<sup>a</sup> 1 s. Cleon.

<sup>b</sup> 1 s. as conductor of the dead to the world below.

<sup>c</sup> "This word involves a twofold allusion· first, to the tanning trade of Cleon, and secondly, to the shields, *scuta*, which were made of hides" R.

## THE PEACE, 645-669

Stopped with gold the mouths of speakers  
   who were such disastrous foes.  
 Thus the scoundrels throve and prospered ,  
   whilst distracted Hellas came  
 Unobserved to wrack and ruin  
   but the fellow most to blame  
 Was a tanner <sup>a</sup>

**TR.** Softly, softly, Hermes master, say not so,  
Let the man remain in silence,  
                                wheresoe'er he is, below ;  
For the man is ours no longer  
                                he is all your own,<sup>b</sup> you know ;  
Therefore whatsoever you call him,  
Knave and slave while yet amongst us,  
Wianglei, janglei, false accusei,  
Troublei, muddlei, all-confusai,  
You will all these names be calling  
One who now is yours alone

*(To Peace)*

But tell me, lady, why you stand so mute  
 HE. Oh, she won't speak one word before this audience :  
 No, no , they've wronged her far too much for that  
 TR. Then won't she whisper, all alone, to you ?  
 HE. Will you, my dearest, speak your thoughts to me ?  
 Come, of all ladies most shield-handle-hating

(Affects to listen.)

Yes, good, that's then offence. I understand.  
Listen, spectators, why she blames you so.  
She says that after that affair in Pylus  
She came, unbidden, with a chest of treaties,  
And thence you blackballed her in full assembly.  
TR. We erred in that, but, lady, pardon us,  
For then our wits were swaddled up in skins.<sup>a</sup>

# ARISTOPHANES

- EP. ἴθι νυν, ἄκουσον οἶον ἄρτι μ' ἤρετο 670  
 ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,  
 χῶστις φίλος κᾶσπευδεν εἶναι μὴ μάχας.
- TP εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος
- EP ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ  
 ὁ Κλεώνυμος,
- TP ψυχὴν γ' ἄριστος, πλήν γ' ὅτι 675  
 οὐκ ἦν ἄρ', οὐπὲρ φησιν εἶναι, τοῦ πατρός  
 εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως  
 ἀποβολιμαῖος τῶν ὀπλῶν ἐγίγνετο.
- EP ἔτι νῦν ἄκουσον οἶον ἄρτι μ' ἤρετο·  
 ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί. 680
- TP Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον  
 αὕτη, τί ποιεῖς, τὴν κεφαλὴν ποῖ περιάγεις,
- EP ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖς· ὅτι  
 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο
- TP. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδέν, ἀλλὰ νῦν 685  
 ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὦν  
 τοῦτον τέως τὸν ἄνδρα περιεζώσατο
- EP πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει;
- TP εὐβουλότεροι γενησόμεθα
- EP τρόπῳ τίνι,
- TP ὅτι τυγχάνει λυχνοποιὸς ὦν πρὸ τοῦ μὲν οὖν 690  
 ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,  
 νυνὶ δ' ἅπαντα πρὸς λύχνον βουλευόμεν.
- EP. ὦ ὦ,  
 οἶά μ' ἐκέλευσεν ἀναπυθέσθαι σου.
- TP τὰ τί,
- EP πᾶμπολλα, καὶ τὰρχαῖ' ἃ κατέλιπεν τότε  
 πρῶτον δ' ὃ τι πράττει Σοφοκλῆς ἀνήρετο 695

<sup>a</sup> ἀποβολιμαῖος "a caster-away" is used with a pun on ὑποβολι-  
 μαῖος "a supposititious child"

## THE PEACE, 670-695

HE Well then, attend to what she asks me now  
 Who in your city loves her least ? and who  
 Loves her the best and shrinks from fighting most ?  
 IR Cleonymus, I think, by far the most  
 IE What sort of man is this Cleonymus  
 In military matters ?

CR. Excellent  
 Only he's not his so-called father's son ;  
 For if he goes to battle, in a trice  
 He proves himself a castaway—of shields <sup>a</sup>  
 IE Still further listen what she asks me now  
 Who is it now that sways the Assembly-stone <sup>b</sup> ?  
 'R Hyperbolus <sup>c</sup> at present holds the place  
 But how now, Mistress ? Why avert your eyes ?  
 IE She turns away in anger from the people,  
 For taking to itself so vile a leader  
 'R He's a mere makeshift we'll not use him now  
 'Twas that the people, bare and stripped of leaders,  
 Just caught him up to gird itself withal.  
 IE She asks how this can benefit the state  
 'R 'Twill make our counsels brighter  
 IE Will it ? how ?  
 'R Because he deals in lamps before he came  
 We all were groping in the dark, but now  
 His lamps may give our council-board some light  
 IE Oh ! oh !  
 What things she wants to know !  
 'R. What sort of things ?  
 IE All the old things existing when she left  
 And first, she asks if Sophocles be well

<sup>b</sup> The famous Bema, a rock in the centre of the Pnyx, from which the orators spoke.

<sup>c</sup> The lamp-maker, who succeeded Cleon in popular favour.

# ARISTOPHANES

- TP εὐδαιμονεῖ πάσχει δὲ θαυμαστόν  
 EP τὸ τί,  
 TP ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης  
 EP Σιμωνίδης, πῶς,  
 TP ὅτι γέρων ὦν καὶ σαπρὸς  
 κέρδους ἕκατι κἂν ἐπὶ ῥίπὸς πλέοι  
 EP. τί δαί, Κρατῖνος ὁ σοφὸς ἔστιν,  
 TP ἀπέθανεν, 70f  
 ὅθ' οἱ Λάκωνες ἐνέβαλον  
 EP τί παθών;  
 TP. ὁ τι,  
 ὠρακιάσας οὐ γὰρ ἐξηνέσχετο  
 ἰδὼν πίθον καταγνύμενον οἴνου πλέων  
 χᾶτερα πόσ' ἄττ' οἶει γεγενῆσθ' ἐν τῇ πόλει,  
 ὥστ' οὐδέποτε, ὦ δέσποιν', ἀφησόμεθά σου. 70g  
 EP ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε  
 γυναικα σαντῶ τήνδε κᾶτ' ἐν τοῖς ἀγροῖς  
 ταύτῃ ξυνοικῶν ἐκποιοῦ σαντῶ βότρυσ  
 TP. ὦ φιλάτῃ, δεῦρ' ἔλθε καὶ δός μοι κύσαι.  
 ἄρ' ἂν βλαβῆναι διὰ χρόνου τί σοι δοκῶ, 71c  
 ὦ δέσποθ' Ἑρμῇ, τῆς Ὀπώρας κατελάσας,  
 EP. οὐκ, εἴ γε κυκεῶν' ἐπιπίοις βληχωνίαν  
 ἀλλ' ὥς τάχιστα τήνδε τὴν Θεωρίαν  
 ἀπάγαγε τῇ βουλῇ λαβών, ἥσπερ ποτ' ἦν  
 TP. ὦ μακαρία βουλή σὺ τῆς Θεωρίας, 71d  
 ὅσον ῥοφήσεις ζωμὸν ἡμερῶν τριῶν,  
 ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα  
 ἀλλ', ὦ φίλ' Ἑρμῇ, χαῖρε πολλά

\* Simonides was, says the Scholiast, the first poet who wrote for hire, and he had a bad reputation as "a lover of money"

# THE PEACE, 696-718

TR He's well, but strangely metamorphosed  
 HE How ?  
 TR He's now Simonides, not Sophocles  
 HE. What do you mean ?  
 TR He's grown so old and sordid,<sup>a</sup>  
 He'd put to sea upon a sieve for money<sup>b</sup>  
 HE Lives the old wit Catinus<sup>c</sup> ?  
 TR No, he perished  
 When the Laconians made them laid  
 HE How so ?  
 TR Swooned dead away he could not bear to see  
 A jolly butt of wine all smashed and wasted  
 Much, much beside we've suffered; wherefore, lady,  
 We'll never never let you go again  
 HE Then on these terms I'll give you Harvesthome  
 To be your bride and partner in your fields  
 Take her to wife, and propagate young vines  
 TR O Harvesthome ! come here and let me kiss you  
 But, Hermes, won't it hurt me if I make  
 Too free with fruits of Harvesthome at first ?  
 HE Not if you add a dose of pennyroyal<sup>d</sup>  
 But, since you're going, please to take Mayfair  
 Back to the Council, whose of old she was  
 TR. O happy Council to possess Mayfair !  
 O what a three-days' carnival you'll have !  
 Whatsoup ! what tripe ! what delicate tender meat !  
 But fare thee well, dear Hermes

{φιλοχρήματος) There is no similar charge against Sophocles elsewhere

<sup>a</sup> The proverb is θεοῦ θέλοντος κἂν ἐπὶ ῥιπὸς πλέοις Schol

<sup>b</sup> The comic poet who in 423, when A produced the *Clouds*, carried off the prize with his *Flagon* (Ἰθυίλη), and is said to have died the year after at the age of ninety-seven

<sup>c</sup> Used to form a medicinal draught that counteracted the effects of eating too much fruit Schol.

# ARISTOPHANES

- ΕΡ. καὶ σύ γε,  
ὦνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου  
ΤΡ ὦ κἀνθαρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα 720  
ΕΡ. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι  
ΤΡ ποῖ γὰρ οἴχεται,  
ΕΡ ὑφ' ἄρματ' ἐλθὼν Ζηνὸς ἀστραπηφορεῖ  
ΤΡ. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἔξει σιτία,  
ΕΡ τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτηήσεται  
ΤΡ πῶς δῆτ' ἐγὼ καταβήσομαι,  
ΕΡ. θάρρει, καλῶς· 721  
τηδὶ παρ' αὐτὴν τὴν θεόν  
ΤΡ δεῦρ', ὦ κόραι,  
ἔπεσθον ἅμ' ἐμοὶ θᾶπτον, ὥς πολλοὶ πάνυ  
ποθοῦντες ὑμᾶς ἀναμένουσ' ἐστυκότες  
ΧΟ. ἀλλ' ἴθι χαίρων ἡμεῖς δὲ τέως τάδε τὰ σκεύη  
παραδόντες  
τοῖς ἀκολούθοις δώμεν σώζειν, ὥς εἰώθασι  
μάλιστα 730  
περὶ τὰς σκηναὺς πλείστοι κλέπται κυπτάζειν καὶ  
κακοποιεῖν.  
ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως ἡμεῖς δ' αὖ τοῖσι  
θεαταῖς,  
ἣν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τε νοῦς  
ἔχει.  
Χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις  
κωμωδοποιητῆς



## THE PEACE, 718-734

HE And do you  
 Farewell, dear mortal, and remember me  
 TR Home, home, my beetle <sup>1</sup> let us now fly home  
 HE Your beetle's gone, my friend  
 TR Why, where's he gone to ?  
 HE Yoked to the car of Zeus, he bears the thunder.  
 TR What will he get to eat, poor creature, there ?  
 HE Why, Ganymede's ambrosia, to be sure  
 TR And how shall I get down ?  
 HE O well enough  
 There, by the side of Peace.  
 TR Now girls, now guls,  
 Keep close to me our youngsters I well know  
 Are sore all over for the love of you

CH Yes, go, and good fortune escort you,<sup>a</sup> my friend,  
 meanwhile the machines and the wraps,  
 We'll give to our faithful attendants to guard,  
 for a number of dissolute chaps  
 Are sure to be lurking about on the stage,  
 to pilfer and plunder and steal,  
 Here, take them and watch them and keep them with care,  
 while we to the audience reveal  
 The mind of our Play, and whatever we may  
 By our native acumen be prompted to say.

'TWERE proper and right for the Ushers <sup>b</sup> to smite,  
 if ever a bard, we confess,

<sup>a</sup> " Whilst the scenes are being shifted back, so as again to represent the house of Trygaeus, the Chorus, handing over to the theatrical attendants the implements employed in the recovery of Peace, turn towards the audience, and deliver the Parabasis " . R

<sup>b</sup> Officers who kept order in the theatre.

# ARISTOPHANES

αὐτὸν ἐπῆναι πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀνα-  
 παίστοις 735  
 εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος  
 κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένη-  
 ται,  
 ἄξιός ἐιναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν  
 πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατ-  
 ἔπαυσεν  
 εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολε-  
 μούντας 740  
 τοὺς θ' Ἑρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας  
 ἐκείνους,  
 τοὺς φεύγοντας κᾶζαπατῶντας καὶ τυπτομένους ἐπίτηδες,  
 ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν,  
 οὓς ἐξήγγον κλάοντας ἀεὶ, καὶ τούτους οὐνεκα τουδί,  
 ἦν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς, εἴτ' ἀνέροιτο, 745  
 "ὦ κακόδαιμον, τί τὸ δέρμ' ἔπαθες, μῶν ὑστριχὶς  
 εἰσέβαλέν σοι  
 εἰς τὰς πλευρὰς πολλῇ στρατιᾷ κἀδενδροτόμησε τὸ  
 νῶτον,"  
 τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ'  
 ἀγεννῇ,  
 ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας  
 ἔπεισιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ  
 ἀγοραίοις 750

\* The "anapaests" are the Parabasis proper, 731-64, where the poet addresses his audience directly in his own person. Throughout and especially in his attack on Cleon A "actually borrows, with but slight alterations, from the Parabasis of the *Wasps* acted in the preceding year." R

<sup>b</sup> Copied from Simonides, εἰ δ' ἄρα τιμῆσαι, θύγατερ Διός, ὅστις  
 68

## THE PEACE, 735-750

Were to fill with the praise of himself and his plays  
   our own anapaestic <sup>a</sup> address.  
 But if ever, O daughter of Zeus, it were fit  
   with honour and praise to adorn <sup>b</sup>  
 A Chorus-Instructor, the ablest of men,  
   the noblest that ever was born,  
 Our Poet is free to acknowledge that he  
   is deserving of high commendation :  
 It was he that advancing, unaided, alone,  
   compelled the immediate cessation  
 Of the jokes which his rivals were cutting at lags,  
   and the battles they waged with the lice.  
 It was he that indignantly swept from the stage  
   the paltiy ignoble device  
 Of a Heracles needy and seedy and greedy,  
   a vagabond sturdy and stout,  
 Now baking his bread, now swindling instead,  
   now beaten and battered about  
 And freedom he gave to the lachrymose slave  
   who was wont with a howl to rush in,  
 And all for the sake of a joke which they make  
   on the wounds that disfigure his skin .  
 " *Why, how now, my poor knave ?* " so they bawl to the slave,  
   " *has the whapcord invaded your back,*  
*Spreading havoc around, hacking trees to the ground,*  
   *with a savage resistless attack ?* "  
 Such vulgar contemptible lumber at once  
   he bade from the drama depart,  
 And then, like an edifice stately and grand,  
   he raised and ennobled the Art.  
 High thoughts and high language he brought on the stage,  
   a humour exalted and rare,

Ἀριστος, | δῆμος Ἀθηναίων ἐκετέλεσσα μῖνος    The " daughter of  
 Zeus " is the Muse ; of Hom *Od* 1 10

## ARISTOPHANES

οὐκ ἰδιώτας ἀνθρωπίσκους κωμωδῶν οὐδὲ γυναικάς,  
ἀλλ' Ἑρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις

ἐπεχειρεί,

διαβὰς βυρσῶν ὀσμὰς δεινὰς κἀπειλὰς βορβοροθύμους  
καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,  
οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες

ἔλαμπον,

755

ἐκατὸν δὲ κύκλῳ κεφαλὰὶ κολάκων οἰμωξομένων ἐλιχ-  
μῶντο

περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον  
τετοκυίας,

φώκης δ' ὀσμὴν, Λαμίας ὄρχεις ἀπλύτους, πρωκτὸν δὲ  
καμίνου.

τοιούτον ἰδὼν τέρας οὐ κατέδεις', ἀλλ' ὑπὲρ ὑμῶν  
πολεμίζων

ἀντείχον ἀεὶ καὶ τῶν ἄλλων νήσων. ὦν εἵνεκα νυνὶ 760

ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι  
καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαιίστρας  
περινοστῶν

παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθύς  
ἐχώρουν,

παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ  
δέοντα

πρὸς ταῦτα χρεὼν εἶναι μετ' ἐμοῦ  
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας  
καὶ τοῖς φαλακροῖσι παραινοῦμεν  
ξυσπουδάζειν περὶ τῆς νίκης  
πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ

765

<sup>a</sup> In *K* 1097 he calls Cleon κύνα καρχαρόδοντα

<sup>b</sup> A prostitute, of *K* 765

<sup>c</sup> i.e. practically the Athenian Empire



# ARISTOPHANES

καὶ τραπέζῃ καὶ ξυμποσίοις, 770  
 " φέρε τῷ φαλακρῷ, δὸς τῷ φαλακρῷ  
 τῶν τρωγαλίων, καὶ μὴ ἀφαίρει  
 γενναιοτάτου τῶν ποιητῶν  
 ἀνδρὸς τὸ μέτωπον ἔχοντος "

Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ [στρ 775  
 τοῦ φίλου χόρευσον,

κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας  
 καὶ θαλίας μακάρων σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει 780  
 ἦν δέ σε Καρκίνος ἐλθὼν

ἀντιβολῇ μετὰ τῶν παιδῶν χορεῦσαι,  
 μήθ' ὑπάκουε μήτ' ἔλ- 785

θῆς συνέριθος αὐτοῖς,  
 ἀλλὰ νόμιζε πάντας

ὄρτυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστάς,  
 ναννοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας. 790

καὶ γὰρ ἔφασχ' ὁ πατήρ ὁ παρ' ἐλπίδας  
 εἶχε τὸ δρᾶμα γαλῆν τῆς 795  
 ἐσπέρας ἀπάγξαι

τοιάδε χρή Χαρίτων δαμώματα καλλικόμων [ἀντ  
 τὸν σοφὸν ποιητὴν

ὑμνεῖν, ὅταν ἡρινὰ μὲν φωνῇ χελιδῶν 800

<sup>a</sup> Plutarch notes that A "jests at his own baldness "

<sup>b</sup> A comic poet who together with his sons (who were dancers)  
 is attacked at length in W 1500 seq

<sup>c</sup> Quails were domesticated at Athens and trained for a sport  
 called ὀρτυγοκopia (see R ) and also for fighting

<sup>d</sup> The shape of the γύλιος or soldier's wicker wallet is unknown,

## THE PEACE, 770-800

That whene'er you recline at the feast on the wine,  
Your neighbour will say,  
" Give this to the bald-head, give that to the bald-head,"  
And take not away  
That sweetmeat, that cake, but present and bestow it  
On the man with the brow of our wonderful Poet ! "

Muse having driven afar this terrible business of war,  
Join with Me the chorus  
Come singing of Nuptials divine and earthly banquets,  
Singing the joys of the blessed this of old to Thee belongs  
But and if Carcinus <sup>b</sup> coming  
Ask thee to join with his sons in choral dances,  
Hearken not, come not, stand not  
As an ally beside them,  
Think of them all as merely  
Little domestical quails,<sup>c</sup> ballet-dancers with wallet necks,<sup>d</sup>  
Nipped from the droppings of goats, small, stunted,  
machinery-hunters  
Yea, for then father declared that the drama which  
Passed all his hopes, in the evening  
By the cat was strangled <sup>e</sup>

These are the songs of the fan  
sweet Graces with beautiful hair,  
Which it well besecmeth  
This poet of wisdom to chant, while softly resting

but probably the epithet describes their twisted distorted figures  
when dancing

<sup>e</sup> " The Scholiast says that Carcinus had composed a Play  
called *The Muse*, which, though esteemed by its author one of  
his happiest efforts, yet proved a total failure Its untimely fate  
is described, as if it had been in truth the animals whose name it  
bore " · R.

# ARISTOPHANES

ἔζομένη κελαδῆ, χορὸν δὲ μὴ "χη Μόρσιμος  
 μηδὲ Μελάνθιος, οὗ δὴ  
 πικροτάτην ὅπα γηρύσαντος ἤκουσ', 805  
 ἥνικα τῶν τραγωδῶν  
 τὸν χορὸν εἶχον ἀδελ-  
 φός τε καὶ αὐτός, ἄμφω  
 Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἄρπυιαι, 810  
 γρασοόβαι, μιαιοί, τραγομάσχαλοι, ἰχθυολῦμαι·  
 ὧν καταχρεμψαμένη μέγα καὶ πλατὺ 815  
 Μοῦσα θεὰ μετ' ἐμοῦ ξύμ-  
 παιζε τὴν ἑορτήν

TP ὥς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.  
 ἔγωγέ τοι πεπόνηκα κομιδῇ τῶ σκέλη 820  
 μικροὶ δ' ὄραν ἄνωθεν ἦστ' ἐμοιγέ τοι  
 ἀπὸ τοῦρανοῦ ὀφαίνεσθε κακοήθεις πάνν,  
 ἐντευθενὶ δὲ πολὺ τι κακοηθέστεροι

ΟΙΚΕΤΗΣ ὦ δέεσποθ', ἦκεις,

TP ὥς ἐγὼ ὀπυθόμην τινός

OI τί δ' ἔπαθες,

TP. ἦλγουν τὼ σκέλη μακρὰν ὁδὸν 825  
 διεληλυθώς

OI. ἴθι νυν, κάτειπέ μοι,

TP. τὸ τί,

OI ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἄερα  
 πλανώμενον πλὴν σαυτόν,

TP οὐκ, εἰ μὴ γέ που  
 ψυχὰς δὺ ἢ τρεῖς διθυραμβοδιδασκάλων.

<sup>a</sup> He and Melanthius are two poor tragic authors. For Morsimus cf *K* 401, *F*. 151. Melanthius is attacked as a glutton, 1009, and as leprous, *B* 151

<sup>b</sup> "This is the Servant who at the commencement of the Play was superintending the feeding of the beetle, and was called 'the



# THE PEACE, 801-829

Warbles the swallow of spring, and Morsimus <sup>a</sup> no  
chorus gains,  
No, nor Melanthius either  
Well I remember his shrill discordant chatter,  
When the tragedians' chorus  
He and his brother tutored,  
Both of them being merely  
Gorgons, devourers of sweets, skate-worshippers, and  
harpies,  
Pests of old maids, rank fetid as goats, destroyers of  
fishes.  
Thou having spit on them largely and heavily,  
Join in the festival dances,  
Heavenly Muse, beside me

TR O what a job it was to reach the Gods !  
I know I'm right fatigued in both my legs  
How small ye seemed down here ! why from above  
Methought ye looked as bad as bad could be,  
But here ye look considerably worse

SERVANT <sup>b</sup> What, master, you returned !

TR So I'm informed

SE What have you got ?

TR Got ? pains in both my legs.  
Faith ! it's a rare long way

SE. Nay, tell me,

TR What ?

SE. Did you see any wandering in the air  
Besides yourself ?

TR No ; nothing much to speak of,  
Two or three souls of dithyrambic poets

First Servant ' He is the steward or confidential attendant of  
Trygaeus, and in that character he co-operates with his master  
during the remainder of the Comedy " R

# ARISTOPHANES

- ΟΙ τί δ' ἔδρων,  
 ΤΡ. ξυνελέγοντ' ἀναβολὰς ποτώμεναι, 830  
 τὰς ἐνδιαεριαυερινηχέτους τινάς  
 ΟΙ οὐκ ἦν ἄρ' οὐδ' ἄ λέγουσι κατὰ τὸν ἀέρα,  
 ὥς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ,  
 ΤΡ μάλιστα  
 ΟΙ καὶ τίς ἐστὶν ἀστὴρ νῦν ἐκεῖ,  
 ΤΡ Ἴων ὁ Χίος, ὅσπερ ἐποίησεν πάλαι 835  
 ἐνθάδε τὸν Ἀοιδόν ποθ' ὥς δ' ἦλθ', εὐθέως  
 Ἀοιδὸν αὐτὸν πάντες ἐκάλουν ἀστέρα  
 ΟΙ τίνες γάρ εἰς' οἱ διατρέχοντες ἀστέρες,  
 οἱ καόμενοι θέουσιν,  
 ΤΡ ἀπὸ δείπνου τινὲς  
 τῶν πλουσίων οὔτοι βαδίξουσ' ἀστέρων, 840  
 ἵπνους ἔχοντες, ἐν δὲ τοῖς ἵπνοῖσι πῦρ  
 ἀλλ' εἴσαγ' ὥς τάχιστα ταυτηνὶ λαβών,  
 καὶ τὴν πύελον κατὰκλυξε, καὶ θέρμαιν' ὕδωρ·  
 στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος  
 καὶ ταῦτα δράσας ἦκε δεῦρ' αὖθις πάλιν 845  
 ἐγὼ δ' ἀποδώσω τήνδε τῇ βουλῇ τέως  
 ΟΙ. πόθεν δ' ἔλαβες ταύτας σύ,  
 ΤΡ. πόθεν, ἐκ τοῦρανοῦ.  
 ΟΙ. οὐκ ἂν ἔτι δοίην τῶν θεῶν τριώβολον,  
 εἰ πορνοβοσκοῦσ' ὥσπερ ἡμεῖς οἱ βροτοί.  
 ΤΡ. οὐκ, ἀλλὰ κάκει ζῶσιν ἀπὸ τούτων τινὲς 850  
 ΟΙ. ἄγε νυν ἴωμεν εἰπέ μοι, δῶ καταφαγεῖν  
 ταύτη τι;  
 ΤΡ. μηδέν· οὐ γὰρ ἐθελήσει φαγεῖν  
 οὗτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' αἰεὶ  
 παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω  
 ΟΙ λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον. 855

\* A tragic poet who seems to have died shortly before. The

## THE PEACE, 830-855

- SE What weic they after ?
- TR Flitting round for odes,  
Those floating-on-high-in-the-any-sky affairs
- SE Then 'tisn't true what people say about it,  
That when we die, we straightway turn to stais ?
- TR O ycs it is
- SE And who's the star thcie now ?
- TR Ion of Chios,<sup>a</sup> who on earth composed  
" Stai o' the Morn," and when he came there, all  
At once saluted him as " Star o' the Moin "
- SE And did you learn about those falling stais  
Which sparkle as they run ?
- TR Yes, those are some  
Of the rich stais returning home from supper,  
Lanterns in hand, and in the lanterns fire  
But take this gul at once, and lead her in ,  
Deluge the bath, and make the water waim ,  
Then spread the nuptial couch for hei and me  
And when you've finished, hither come again  
Meanwhile I'll give this other to the Council.
- SE Whence have you brought these maidens ?
- TR Whence ? from heaven.
- SE I wouldn't give thee halfpence for the Gods  
If they keep biothels as we mortals do.
- TR No, no , yet even there some live by these
- SE. Come on then, mistress tell me, must I give her  
Nothing to eat ?
- TR O no, she will not touch  
Our wheat and bailey bread hei wont has been  
To lap ambrosia with the Gods in heaven
- SE. Lap ! we'll prepare her lap<sup>b</sup> then here on earth.

Scholast quotes the lines referred to as ' *Δοῖον ἀεροφοίταν | δαστέρα  
μελινάμεν, | ἀελίου λευκοπτέριγα πρόδρομον.*

<sup>b</sup> *λείχειν* is here given a coarse sense

# ARISTOPHANES

- XO. εὐδαιμονικῶς γ' ὁ πρεσ-  
 βύτης, ὅσα γ' ᾧδ' ἰδεῖν,  
 τὰ νῦν τάδε πράττει  
 TP. τί δῆτ', ἐπειδὴν νυμφίον μ' ὀρᾷτε λαμπρὸν ὄντα,  
 XO. ζηλωτὸς ἔσει, γέρων 860  
 αὐθις νέος ὢν πάλιν,  
 μύρω κατάλειπτος  
 TP. οἶμαι τί δῆθ', ὅταν ξυνὼν τῶν τιθίων ἔχωμαι,  
 XO. εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων  
 TP. οὐκουν δικαίως, ὅστις εἰς 805  
 ὄχημα κανθάρου 'πιβάς  
 ἔσωσα τοὺς Ἑλληνας, ὥστ'  
 ἐν τοῖς ἀγροῖς  
 ἅπαντας ὄντας ἀσφαλῶς  
 κινεῖν τε καὶ καθεύδειν  
 OI. ἡ παῖς λέλονται καὶ τὰ τῆς πυγῆς καλὰ  
 ὁ πλακοὺς πέπεπται, σησαμῇ ξυμπλάττεται,  
 καὶ τᾶλλ' ἀπαξάπαντα τοῦ πέους δὲ δεῖ. 870  
 TP. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν  
 ἀνύσαντε τῇ βουλῇ τι  
 OI. ταυτηνί, τί φῆς,  
 αὐτῇ Θεωρία 'στίν, ἣν ἡμεῖς ποτε  
 ἐπαίομεν Βραυρῶνάδ' ὑποπεπωκότες,  
 TP. σάφ' ἴσθι, καλήφθη γε μόλις  
 OI. ᾧ δέσποτα, 875  
 ὅσῃν ἔχει τὴν πρωκτοπεντετηρίδα  
 TP. εἰεν, τίς ἐσθ' ὑμῶν δίκαιος, τίς ποτε,

\* An Attic deme famous for the great quinquennial festival  
 (cf. 876) celebrated there in honour of Artemis. "Instead of  
 εἰσιγγεῖν ἐπέμπομεν (sc. τὴν πομπήν) Βραυρῶνάδε, the speaker, adapt-

# THE PEACE, 856-877

- CH O what a lucky old man !  
 Truly the whole of your plan  
 Prospers as well as it can
- TR I really wonder what you'll say  
 when I'm a bridegroom spruce and gay
- CH. All men will gaze with delight.  
 Old as you are you'll be quite  
 Youthful and perfumed and bright
- TR. What, when you see her tender waist  
 by these encircling arms embraced ?
- CH Why then we'll think you happier far  
 than Carcinus's twistings are.
- TR And justly too, methinks, for I  
 On beetleback essayed to fly,  
 And rescued Hellas, worn with strife,  
 And stored your life  
 With pleasant joys of home and wife,  
 With country mirth and leisure
- SE Well, sir, the girl has bathed and looks divinely  
 They mix the puddings, and they've made the cakes ;  
 Everything's done we only want the husband
- TR Come then and let us give Mayfair at once  
 Up to the Council
- SE. What do you say ? Mayfair !  
 Is this May Fair ? the Fair we kept at Brauron,<sup>a</sup>  
 When we were fresh and mellow, years ago ?
- TR Aye, and 'twas work enough to catch her
- SE O !  
 How neat her pasterns, quite a five-year-old.
- TR (*looking round upon the audience*)  
 Now, have you any there that I can trust ?

ing his language to the Mayfair on the stage, and regardless of grammar, says *εταίριον* (*sensu obsceno*, cf. 898) *Βραυρωνιάδε* ". R.

# ARISTOPHANES

τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών,  
οὗτος, τί περιγράφεις,

ΟΙ τὸ δεῖν', εἰς Ἴσθμια  
σκηνὴν ἐμαυτοῦ τῷ πέει καταλαμβάνω 88κ

ΤΡ. οὐπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων, δεῦρο σύ  
καταθήσομαι γὰρ ἐς μέσους αὐτός σ' ἄγων

ΟΙ ἐκεινοσὶ νεύει

ΤΡ. τίς,

ΟΙ. ὅστις; Ἀριφράδης,

ἄγειν παρ' αὐτὸν ἀντιβολῶν

ΤΡ. ἄλλ', ὦ μέλε,

τὸν ζωμὸν αὐτῆς προσπεσῶν ἐκλάψεται 88ε  
ἄγε δὴ σὺ κατάρθου πρῶτα τὰ σκευὴ χαμαί.

βουλή, πρυτάνεις, ὁρᾶτε τὴν Θωρίαν.

σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,

ᾧστ' εὐθέως ἄραντας ὑμᾶς τῷ σκέλῃ 89κ

ταύτης μετέωρα καταγαγεῖν ἀνάρρυσιν

τουτὶ δ' ὁρᾶτε τοῦπτάνιον ἡμῖν καλόν

διὰ ταῦτα καὶ κεκάπνικέ τ' ἄρ' ἐνταῦθα γὰρ

πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτ' ἦν

ἔπειτ' ἀγωνά γ' εὐθὺς ἐξέσται ποιεῖν 89ε

ταύτην ἔχουσιν αὔριον καλὸν πάνν,

ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἐστάναι,

[πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἐστάναι,]

καὶ παγκράτιόν γ' ὑπαλειψαμένοις νεανικῶς

παίειν, ὀρύττειν, πύξ ὁμοῦ καὶ τῷ πέει

<sup>a</sup> While Trygaeus is speaking to the audience, the servant τῷ δαατύλῳ περιγράφει, draws a line with his finger round τὰ ἰσχία, so as to include τὸ αἰδοῖον τῆς Θωρίας. Being asked what he is doing, he explains that it is there he wishes to pitch his tent at the approaching games, εἰς Ἴσθμια. R

<sup>b</sup> A man of filthy habits, cf K 1285, IV 1283.

<sup>c</sup> "Trygaeus here advances with Mayfair to that part of the

# THE PEACE, 878-898

One who will lead her safely to the Council ?

(To the servant)

What are you scribbling ?

SE Marking out a place

To pitch my tent in, at the Isthmian games <sup>a</sup>

TR. Well, is there none can take her ? come to me then ;  
I'll go myself, and set you down amongst them

SE Here's some one making signs

TR Who is it ?

SE Who !

Amphrades <sup>b</sup> he wants her brought *his* way

TR No I can't bear his dirty, sloppy way ,  
So come to me, and lay those parcels down

(Leads her forward towards the βουλευτικόν)

Councillors ! Magistrates ! behold Mayfair ! <sup>c</sup>

And O remember what a deal of fun

That word implies what pastimes and what feasts.

See here's a famous kitchen-range she brings ,

'Tis blacked a little for in times of Peace

The jovial Council kept its saucepans there

Take her and welcome her with joy , and then

To-morrow morning let the sports begin

Then we'll enjoy the Fair in every fashion,

With boxing-matches and with wrestling-bouts,

And tricks and games, while striplings soused in oil

Try the pancratium, fist and leg combined

stage which is nearest to the senatorial benches In the address itself *Θεωπία* is considered, as she has already been in more passages than one, in a double aspect, as a woman and as a public spectacle ; but, neglecting allusions to the various *συνουσίαι σχήματα*, I have purposely confined my translation (if the vague paraphrase I offer be worthy of the name) to the description, which the poet intends also to give, of the legitimate amusements afforded by a public spectacle " . R.





## THE PEACE, 899–922

Then the third day from this, we'll hold the races,  
The eager jockeys riding the great cars  
Puffing and blowing through the lists, till dashed  
Full on some turning-post, they reel and fall  
Over and over everywhere you see  
The hapless coachmen wallowing on the plain.  
You lucky Magistrate, receive Mayfair!  
Just look, how pleased he seems to introduce her,  
You would not though, if you got nothing by it,  
No, you'd be holding a Reception day."

CH Truly we envy your fate  
All must allow you're a great  
Blessing and boon to the state

TR Ah, when your grapes you gather in,  
you'll know what sort of friend I've been.

CH Nay, but already 'tis known,  
Yea, for already we own  
You have preserved us alone

TR I think you'll think so when you drain  
a bowl of new made wine again.

CH We'll always hold you first and best,  
except the Gods the ever blest.

TR In truth you owe a deal to me,  
Trygaeus, sprung from Athmone,  
For I've released the bunger crew  
And farmers too  
From toils and troubles not a few,  
Hyperbolus I've done for

SE. Now what's the next thing that we have to do ?

day." In the Greek there is a pun on *ὑπέρχειν* which is regularly used with *χεῖρα* of holding the hand to receive a bribe, and *εἰσχειρᾶ* explained as "holding in the hand."

# ARISTOPHANES

- TP τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἰδρυτέον,  
 OI. χύτραισιν, ὥσπερ μεμφόμενον Ἑρμίδιον,  
 TP τί δαὶ δοκεῖ, βούλεσθε λαρινῶ βοί, 925  
 OI βοί, μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέη.  
 TP ἀλλ' οὐ παχείᾳ καὶ μεγάλῃ,  
 OI μὴ μὴ  
 TP τιή,  
 OI. ἵνα μὴ γένηται Θεαγένους ὑηνία  
 TP τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν,  
 OI οἶ  
 TP οἶ,  
 OI ναὶ μὰ Δί'.  
 TP. ἀλλὰ τοῦτό γ' ἔστ' Ἴωνικόν 930  
 τὸ ῥῆμά γ'  
 OI ἐπίτηδές γ', ἔν', εἰ 'ν τῇ κκλησίᾳ  
 ὥς χρὴ πολεμεῖν λέγει τις, οἱ καθήμενοι  
 ὑπὸ τοῦ δέους λέγωσ' Ἴωνικῶς οἶ,  
 TP. εὖ τοι λέγεις  
 OI. καὶ τᾶλλα γ' ὦσιν ἥπιοι  
 ὥστ' ἐσόμεθ' ἀλλήλοισιν ἄμνοι τοὺς τρόπους 935  
 καὶ τοῖσι συμμάχοισι πραότεροι πολὺ  
 TP. ἴθι νυν, ἄγ' ὥς τάχιστα τὸ πρόβατον λαβὼν·  
 ἐγὼ δὲ ποριῶ βωμόν ἐφ' οὗ θύσομεν  
 [στρ.  
 XO. ὥς πάνθ' ὅσ' ἂν θεὸς θέλῃ χῆ τύχῃ κατορθοί,  
 χωρεῖ κατὰ νοῦν, ἕτερον δ' ἐτέρῳ 940  
 τούτων κατὰ καιρὸν ἀπαντᾷ

a "His business is now to inaugurate the worship of Peace Restored . and his first suggestion is an offering of χύτραι, 84

# THE PEACE, 923-941

- TR What but to dedicate her shine with pipkins ?<sup>a</sup>  
 SE With pipkins ! like a wretched little Heimes !<sup>b</sup>  
 TR Well then, what think you of a stall-fed bull ?  
 SE A bull ? O no ! no need of bull-works now.  
 TR Well then, a great fat pig ?  
 SE No, no  
 TR Why not ?  
 SE Lest, like Theagenes,<sup>c</sup> we grow quite piggyish.  
 TR What other victim shall we have ?  
 SE A baalamb.  
 TR A baalamb !  
 SE Ycs, by Zeus !  
 TR But that's Ionic,<sup>d</sup>  
 That word is.  
 SE All the better then, you see,  
 If any speak for war, the whole assembly  
 Will talk Ionic and cry out Bah ! Bah !  
 TR Good, very good.  
 SE And they'll be milder so,  
 And we shall live like lambs among ourselves,  
 And be much gentler towards our dear allies  
 TR There, get the sheep as quickly as you can,  
 I'll find an altar for the sacrifice
- CH Sure each design, when God and fortune speed it,  
 Succeeds to our mind, what is wanted we find  
 Just at the moment we need it

earthen pots filled with vegetables, boiled pulse and the like (*cf.* Pl 1198) " R

<sup>b</sup> "The offering to Hermes of a pot containing various vegetables was made on the third day of the Anthesteria which was thence called *ol χίτροι*, Schol. at A 1076, F. 218 " : R.

<sup>c</sup> A disreputable fellow, *cf.* IV 1183

<sup>d</sup> <sup>e</sup> apparently the pronunciation of *δτ* as disyllabic, in which case it can become an ejaculation of contempt as in l 933.

# ARISTOPHANES

- TP. ὥς ταῦτα δῆλά γ' ἔσθ' ὁ γὰρ βωμὸς θύρασι καὶ δῆ  
 XO. ἐπείγετέ νυν ἐν ὄσῳ  
 σοβαρὰ θεόθεν κατέχει  
 πολέμου μετὰ τροπος αὔρα 945  
 νῦν γὰρ δαίμων φανερώς  
 ἐς ἀγαθὰ μεταβιβάζει  
 TP τὸ κανοῦν πάρεσθ' ὅλως ἔχον καὶ στέμμα καὶ  
 μάχαιραν,  
 καὶ πῦρ γε τουτί, κοῦδέν ἴσχει πλὴν τὸ πρόβατον  
 ἡμᾶς  
 XO οὐκουν ἀμιλλήσεσθον, ὥς 950  
 ἦν Χαῖρις ὑμᾶς ἴδη,  
 πρόσσεισιν ἄκκλητος αὐ-  
 λῶν, κῆτα τόδ' οἶδ' ὅτι  
 φυσῶντι καὶ πονουμένῳ  
 προσδώσετε δήπου 955  
 TP ἄγε δῆ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα  
 περίθι τὸν βωμὸν ταχέως ἐπιδέξια  
 OI ἰδοῦ· λέγοις ἂν ἄλλο· περιελήλυθα  
 TP φέρε δῆ, τὸ δαλίον τόδ' ἐμβάψω λαβὼν  
 σείου σὺ ταχέως σὺ δὲ πρότεινε τῶν ὀλῶν, 960  
 καὐτός τε χερνίπτου, παραδοὺς ταύτην ἐμοί,  
 καὶ τοῖσι θεαταῖς ῥίπτει τῶν κριθῶν  
 OI. ἰδοῦ.  
 TP. ἔδωκας ἥδη;  
 OI. νῆ τὸν Ἑρμῆν, ὥστε γε

<sup>a</sup> After 938 T. had gone into his house and now returns with a portable altar

<sup>b</sup> The basket contains the chaplets to deck the victim, the grain to sprinkle on its head, and beneath these the sacrificial knife.

# THE PEACE, 942-963

- TR The truths you mention none can doubt,  
   for see I've brought the altar out <sup>a</sup>
- CH Then hasten the task to perform  
     War, with its vehement storm,  
     Seems for the instant to cease,  
         Its soughings decrease,  
     Shifting and veering to Peace
- TR Well, here's the basket ready stored  
   with barley grain, and wreath, and sword <sup>b</sup>  
     And here's the pan of sacred fire  
   the sheep alone we now require
- CH. Make haste, make haste if Chaeus <sup>c</sup> see,  
   He'll come here uninvited,  
     And pipe and blow to that degree,  
     His windy labours needs must be  
         By some small gift requited
- TR Here, take the basket and the lustial water,  
     And pace the altar round from left to right
- SE See, I've been round now tell me something else.
- TR Then next I'll take this torch and dip it in <sup>d</sup>  
     (*To the victim, as he sprinkles it*)  
     Shake your head, sirrah,  
   (*to the servant*) bring the bailey, you ;  
     I'll hold the bason while you wash your hands <sup>e</sup>  
     Now throw the corn amongst the audience
- SE There.
- TR What ! thrown it out already ?
- SE. Yes, by Hermes !

<sup>a</sup> αὐλητῆς Θεβαῖος δμουσος Schol. on A 866

<sup>b</sup> Athenaeus (ix c 76) explains χέρνιψ as "the water in which they dipped the torch, taking it from the altar, and with it they sprinkled those present to purify them"

<sup>c</sup> To purify them before offering sacrifice.

# ARISTOPHANES

	τούτων, ὅσοιπέρ εἰσι, τῶν θεωμένων οὐκ ἔστιν οὐδείς ὅστις οὐ κριθὴν ἔχει	965
TP	οὐχ αἱ γυναῖκες γ' ἔλαβον	
ΟΙ.	ἀλλ' εἰς ἐσπέραν δώσουσιν αὐταῖς ἄνδρες	
TP.	ἀλλ' εὐχόμεθα. τίς τῇδε, ποῦ ποτ' εἰσὶ πολλοὶ κάγαθοί,	
ΟΙ	τοισδὶ φέρε δῶ πολλοὶ γάρ εἰσι κάγαθοί.	
TP	τούτους ἀγαθοὺς ἐνόμισας;	
ΟΙ	οὐ γάρ, οἷτινες ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ ἐς ταῦτ' οὕτ' ἐστᾶσ' ἰόντες χωρίον,	970
TP	ἀλλ' ὥς τάχιστ' εὐχόμεθ'· εὐχόμεσθα δὴ	
	ὦ σεμνοτάτῃ βασιλείᾳ θεά, πότνι' Εἰρήνῃ,	975
	δέσποινα χορῶν, δέσποινα γάμων, δέξαι θυσίαν τὴν ἡμετέραν	
ΟΙ	δέξαι δῆτ', ὦ πολυτιμήτῃ, νῇ Δία, καὶ μὴ ποίει γ' ἅπερ αἱ μοιχευόμεναι δρῶσι γυναῖκες	980
	καὶ γὰρ ἐκείναι παρακλίνασαι τῆς αὐλείας παρακύπτουσιν· κἂν τις προσέχῃ τὸν νοῦν αὐταῖς, ἀναχωροῦσιν	
	κἄτ' ἣν ἀπίῃ, παρακύπτουσιν	985
TP	τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαυτὴν γενναιοπρεπῶς τοῖσιν ἐρασταῖς ἡμῖν, οἷ σου τρυχόμεθ' ἥδη	

# THE PEACE, 964-989

There's not a single man amongst them all  
But has at least one coin,<sup>a</sup> I'll warrant you

TR. Aye, but the women ?

SE If they haven't got one,  
They'll get it by and by

TR. Now, then to prayers  
Who's here ? where are our honest simple folk ?

SE Here . these are simple folk , I'll give to them <sup>b</sup>

TR What, these good simple folk ?

SE I'faith I think so ;  
Who, though we've poured such lots of water on them,  
Yet stand stock still, and never budge a step

TR Come, let us pray, no dallying , let us pray.

O Peace most holy, august, serene,

O heavenborn queen

Of the dance and song and the bridal throng,  
These offerings take which thy votaries make

SE. O mistress dear, we beseech you hear,

And act not you as the wantons do

They love to spy at the passers by

Through the half-closed door,

And then if you heed, they are gone with speed ;

If you turn away, in an instant they

Peep out once more as they did before

But deal not thus unkindly with us.

TR<sup>c</sup> No, by Zeus <sup>d</sup> but display in a true honest way

Your perfect entire full form to our view,

Who with constant desire

<sup>a</sup> πρὸς τὴν κριθὴν παίζει, ὅτι τὸ τῶν ἀνδρῶν αἰδοῖον κριθὴν ἔλεγον

Schol

<sup>b</sup> i.e. the Chorus. " The servant presses the Chorus into the ceremony, in the character of a congregation, and plentifully besprinkles them with water, which they, it seems from 972, huddle together to avoid " : R.

## ARISTOPHANES

τρία καὶ δέκ' ἔτη	990
λύσον δὲ μάχας καὶ κορκορυγὰς, ἵνα Λυσιμάχην σε καλῶμεν παῦσον δ' ἡμῶν τὰς ὑπονοίας τὰς περικόμψους, αἷς στωμυλλόμεθ' εἰς ἀλλήλους	995
μῖζον δ' ἡμᾶς τοὺς Ἑλλήνας πάλιν ἐξ ἀρχῆς φιλίας χυλῶ, καὶ συγγνώμῃ τινὶ πραοτέρᾳ κέρασον τὸν νοῦν καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν ἐμπλησθῆναι μεγάλων, σκορόδων, σικύων πρῶων, μήλων, ῥοιῶν, δούλοισι χλανισκιδίων μικρῶν· κάκ Βοιωτῶν γε φέροντας ἰδεῖν χῆνας, νήττας, φάττας, τροχίλους καὶ Κωπάδων ἐλθεῖν σπυρίδας,	1000
καὶ περὶ ταύτας ἡμᾶς ἀθρόους ὀψωνοῦντας τυρβάζεσθαι Μορύχῳ, Τελέῳ, Γλαυκέτῃ, ἄλλοις τένθαις πολλοῖς κᾶτα Μελάνθιον ἦκειν ὕστερον εἰς τὴν ἀγοράν, τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν, εἶτα μονωδεῖν ἐκ Μηδείας, ὀλόμαν ὀλόμαν, ἀποχηρωθεῖς τᾶς ἐν τεύτλοισι λοχευομένας· τοὺς δ' ἀνθρώπους ἐπιχαίρειν.	1005
	1010
	1015

\* "Reckoning from the first embroilment of Athens with the Peloponnesian confederacy in 434 B.C., by means of the Corcyraean War" R.



## THE PEACE, 990-1015

These thutteen long years <sup>a</sup> have been pining for you.  
When our fightings are stayed, and our tumults allayed,  
We will hail thee a Lady for ever  
And O put an end to the whispers of doubt,  
These wonderful clever  
Ingenious suspicions we bandy about ,  
And solder and glue the Hellenes anew  
With the old-fashioned true  
Elixir of love, and attemper our mind  
With thoughts of each other more genial and kind  
Moreover we pray that our market-place may  
Be furnished each day with a goodly display,  
And for garlic, and cucumbers early and late,  
Pomegranates, and apples in heaps to be there,  
And wee little coats for our servants to wear  
And Boeotia to send us her pigeons and widgeons,  
And her geese and her plovers and plentiful creels  
Once more from Copais to journey with eels,  
And for us to be hustling, and tussling, and bustling,  
With Morychus,<sup>b</sup> Teleas, Glaucetes, all  
The gluttons together besieging the stall,  
To purchase the fish and then I could wish  
For Melanthius to come too late for the fair,  
And for *them* to be sold, and for *him* to despair,  
And out of his own Medea a groan  
Of anguish to borrow,  
“ *I perish ! I perish ! bereaved of my sweet,  
My treasure, my darling, embowered in her beet <sup>c</sup> ;* ”  
And for all men to laugh at his sorrow.

<sup>a</sup> In the impassioned address to a Copaic eel *A* 885 it is spoken of as φιλῆ Μωρύχῳ who was an epicure (*cf.* *IV* 506)

<sup>b</sup> For garnishing eels with beet *cf.* *A* 894, where an eel thus bedecked is similarly spoken of as a beautiful maiden. The lines here are said to be a parody of lines from the *Medea* of Melanthius

# ARISTOPHANES

ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου

ΟΙ λαβὲ τὴν μάχαιραν εἶθ' ὅπως μαγειρικῶς  
σφάζεις τὸν οἶν

ΤΡ. ἄλλ' οὐ θέμις

ΟΙ τιῇ τί δή,

ΤΡ. οὐχ ἦδεται δήπουθεν Εἰρήνην σφαγαῖς,  
οὐδ' αἵματοῦται βωμός· ἀλλ' εἴσω φέρων, 1020  
θύσας, τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε,  
χοῦτω τὸ πρόβατον τῷ χορηγῷ σώζεται.

[ἀντ.]

ΧΟ σέ τοι θύρασι χρὴ μένοντ' [ἐνθαδὶ μεθ' ἡμῶν]  
σχίζας δευρὶ τιθέναι ταχέως  
τά τε πρόσφορα πάντ' ἐπὶ τούτοις 1025

ΤΡ οὐκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι;

ΧΟ πῶς δ' οὐχί, τί γάρ σε πέφευγ'  
ὅσα χρὴ σοφὸν ἄνδρα, τί δ' οὐ  
σὺ φρονεῖς, ὅπόσα χρεῶν ἐσ-  
των τόν γε σοφῇ δόκιμον 1030  
φρενὶ πορίμῳ τε τόλμῃ;

ΤΡ. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιάζει,  
καὶ τὴν τράπεζαν οἶσομαι, καὶ παιδὸς οὐ δεήσει.

ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει-  
εν ἄνδρα τοιοῦτον, ὅς-  
τις πόλλ' ἀνατλάς ἔσω- 1035  
σε τὴν ἱερὰν πόλιν,  
ᾧστ' οὐχὶ μὴ παύσει ποτ' ὦν  
ζηλωτὸς ἅπασιν

---

<sup>a</sup> 1 ε, before sacrificing to learn the will of heaven.

# THE PEACE, 1016-1038

These things we pray , O mistress, grant us these.

SE Here, take the cleaver now with clever skill  
Slaughter the sheep.

TR No, no, I must not

SE Why ?

TR Peace loves not, friend, the sight of victims slain .  
Her's is a bloodless altar Take it in,  
And when you have slain it, bring the thighs out here  
There now the sheep is—saved for the Choregus

CH But you the while, outside with us remaining,  
Lay, handy and quick, these fagots of stick,  
Whatever is needful ordaining

TR. Now don't you think I have laid the wood  
as well as most divines could ?<sup>a</sup>

CH. (*admiringly*) Yes ! just what I looked for from you  
All that is wise you can do  
All things that daring and skill  
Suffice to fulfil

You can perform if you will

TR. (*coughing*) Dear ! how this lighted brand is smoking,  
your Stilbides<sup>b</sup> is nearly choking ;

I'll bring the table out with speed ;  
a servant's help we shall not need

CH Sure all with admiration true  
Will praise a man so clever,  
Who passed such toils and dangers through,  
And saved the holy city too ,  
An envied name for ever

<sup>b</sup> " A celebrated diviner, living at Athens when the Peace was acted He possessed great influence over Nicias, and seems to have exercised it with singular judgement and good sense, so that his death, some time before the fatal close of the Sicilian expedition, was no inconsiderable misfortune , cf. Plut. *Nic.* c. 23 " R.

# ARISTOPHANES

- ΟΙ ταυτὶ δέδραται τίθεσο τῷ μηρῷ λαβὼν  
 ἐγὼ δ' ἐπὶ σπλάγχν' εἶμι καὶ θυλήματα 1040
- ΤΡ. ἐμοὶ μελήσει ταῦτά γ' ἄλλ' ἤκειν ἐχρῆν
- ΟΙ. ἰδοῦ, πάρειμι μὼν ἐπισχεῖν σοι δοκῶ,  
 ΤΡ. ὅπτα καλῶς νυν αὐτά καὶ γὰρ οὕτοσι  
 προσέρχεται δάφνη τις ἐστεφανωμένος  
 τίς ἄρα ποτ' ἐστίν,
- ΟΙ ὥς ἀλαζῶν φαίνεται 1045
- μάντις τίς ἐστιν
- ΤΡ. οὐ μὰ Δι', ἀλλ' Ἱεροκλῆς  
 οὗτός γέ πού 'σθ', ὁ χρησμολόγος οὐξ Ὡρεοῦ
- ΟΙ τί ποτ' ἄρα λέξει,
- ΤΡ. δηλός ἐσθ' οὗτός γ' ὅτι  
 ἐναντιώσεταιί τι ταῖς διαλλαγαῖς
- ΟΙ οὐκ, ἀλλὰ κατὰ τὴν κνίσαν εἰσελήλυθεν 1050
- ΤΡ. μή νυν ὀρᾶν δοκῶμεν αὐτόν
- ΟΙ. εὖ λέγεις
- ΙΕΡΟΚΛΗΣ τίς ἢ θυσία ποθ' αὐτῇ καὶ τῷ θεῶν,  
 ΤΡ. ὅπτα σὺ σιγῇ, κᾶπαγ' ἀπὸ τῆς ὀσφύος.  
 ΙΕ. ὅτω δὲ θύετ' οὐ φράσεθ', ἡ κέρκος ποιεῖ  
 καλῶς.
- ΟΙ. καλῶς δῆτ', ὦ πότνι' Εἰρήνην φίλη. 1055
- ΙΕ ἄγε νυν ἀπάρχου, κᾶτα δὸς τὰπάργματα.
- ΤΡ. ὀπταῖν ἄμεινον πρῶτον.
- ΙΕ. ἀλλὰ ταυταγὶ  
 ἤδη 'στὶν ὀπτά
- ΤΡ. πολλὰ πράττεις, ὅστις εἶ.  
 κατάτεμνε ποῦ τράπεζα; τὴν σπονδὴν φέρε.

<sup>a</sup> "The μάντις predicted future events, the χρησμολόγος preserved and expounded the predictions of others. Many of them

# THE PEACE, 1039-1059

- SE I've done the job, here take and cook the thighs  
While I go fetch the inward and the eates
- TR I'll see to this you should have come before
- SE Well, here I am I'm sure I've not been long
- TR Take these, and roast them nicely here's a fellow  
Coming this way, with laurel round his head  
Who can he be?
- SE He looks an awant humbug.  
Some seer, I think
- TR No, no, 'tis Hierocles,  
The oracle-mongering chap<sup>a</sup> from Oreus town
- SE What brings him here?
- TR 'Tis evident he comes  
To raise some opposition to our truces
- SE No, 'tis the savour of the roast attracts him
- TR Don't let us seem to notice him
- SE All right
- HIEROCLES What is this sacrifice, and made to whom?
- TR Roast on - don't speak hands off the haunch remember
- HI. Will ye not say to whom ye sacrifice?  
This tail looks right<sup>b</sup>
- SE. Sweet Peace! it does indeed
- HI Now then begin and hand the fistlings here
- TR It must be roasted first
- HI It's roasted now
- TR. You're over-busy, man, whoever you are  
Cut on - why, where's the table? bring the wine.

possessed, or pretended to possess, old prophecies of Bakis and other ancient seers, which they produced from time to time, as occasion required" R. Thucydides ii 8 notes that oracles (λόγια) and χρησμολόγοι were much in vogue at the outbreak of the Peloponnesian War

<sup>a</sup> i.e., looks like giving good omens when burnt. Schol. But the servant means "looks like being good when cooked."

# ARISTOPHANES

- IE ἡ γλῶττα χωρὶς τέμνεται  
 TP. μεμνήμεθα 1060  
 ἀλλ' οἶσθ' ὃ δρᾶσον,  
 IE ἣν φράσης  
 TP μὴ διαλέγου  
 νῶν μηδέν· Εἰρήνην γὰρ ἱερὰ θύομεν  
 IE ᾧ μέλεοι θνητοὶ καὶ νήπιοι,  
 TP. ἐς κεφαλὴν σοί  
 IE οἷτινες ἀφραδίῃσι θεῶν νόον οὐκ αἰόντες  
 συνθήκας πεποιήσθ' ἄνδρες χαροποῖσι πιθήκοις. 106  
 OI αἰβοῖ βοῖ  
 TP τί γελᾷς,  
 OI. ἥσθην χαροποῖσι πιθήκοις.  
 IE καὶ κέπφοι τρήρωνες ἄλωπεκιδεῦσι πέπεισθε,  
 ὦν δόλιαι ψυχαί, δόλιαι φρένες  
 TP. εἶθε σου εἶναι  
 ὥφελεν, ὠλαζών, οὕτωςι θερμὸς ὁ πλεύμων  
 IE εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον, 107  
 μηδὲ Βάκις θνητούς, μηδ' αὖ Νύμφαι Βάκιν αὐτόν,  
 TP. ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων  
 IE. οὐπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,  
 ἀλλὰ τόδε πρότερον,  
 TP. τοῖς ἀλσί γε παστέα ταυτί.  
 IE οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν, 108

<sup>a</sup> The tongue at a sacrifice was cut out and kept apart, cf. B. 1705, Pl 1110.

<sup>b</sup> "I imagine that Tygaeus, as he says this, is burning his hands with the roasting meat" · R

<sup>c</sup> An ancient Boeotian prophet, whose prophecies were in high repute Persons in a state of rapture were spoken of as *νυμφόληπτοι*, *lymphatē*

# THE PEACE, 1060-1075

- HI The tongue requires a separate cut <sup>a</sup>  
 FR We know.  
 Now will you please ?
- HI Yes, tell me.  
 TR Mind your business  
 Don't talk to us we sacrifice to Peace
- HI. O ye pitiful fools !  
 TR Pray speak for yourself, my good fellow.
- HI Ye who, blindly perverse,  
 with the will of the Gods unacquainted,  
 Dare to traffic for Peace,  
 true men with treacherous monkeys.
- SE O ! O ! O !  
 TR. What's the matter ?
- SE I like his treacherous monkeys  
 HI Silly and timorous gulls,  
 ye have trusted the children of foxes  
 Crafty of mind and crafty of soul
- TR. You utter impostor,  
 O that your lungs were as hot  
 as a piece of the meat I am roasting ! <sup>b</sup>
- HI If the prophetic nymphs  
 have not been imposing on Bakis, <sup>c</sup>  
 No, nor Bakis on men,  
 nor the nymphs, I repeat, upon Bakis,
- TR. O perdition be yours  
 if you don't have done with your Bakis !
- HI. Then is the hour not come  
 for the fetters of Peace to be loosened.  
 No ; for before that hour—
- TR. This piece is with salt to be sprinkled.  
 HI. Yea, it is far from the mind  
 of the Ever-blessed Immortals

## ARISTOPHANES

- φυλόπιδος λήξαι, πρίν κεν λύκος οἷν ὕμεναιοῖ
- TP καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἷν ὕμεναιοῖ;
- IE ὥς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,  
 χῆ κώδων ἀκαλανθὶς ἐπειγομένη τυφλὰ τίκτει,  
 τουτάκις οὐπω χρῆν τὴν εἰρήνην πεποιῆσθαι
- TP ἀλλὰ τί χρῆν ἡμᾶς, οὐ παύσασθαι πολεμοῦντας, 1080  
 ἢ διακαυνιάσαι πότεροι κλαουσούμεθα μεῖζον,  
 ἐξὸν σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;
- IE οὐποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζειν.
- TP οὐποτε δειπνήσεις ἔτι τοῦ λοιποῦ 'ν πρυτανείῳ,  
 οὐδ' ἐπὶ τῷπραχθέντι ποιήσεις ὕστερον οὐδέν 1085
- IE οὐδέποτ' ἂν θείης λείον τὸν τραχὺν ἐχῖνον
- TP. ἄρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει,
- IE. ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν,
- TP ὄνπερ κάλλιστον δήπου πεποίηκεν Ὀμηρος·  
 "ὥς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο 1090  
 Εἰρήνην εἶλοντο καὶ ἰδρύσανθ' ἱερεῖα.

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<sup>a</sup> "The common cocktail beetle defends itself in this manner . "

R.

<sup>b</sup> The words of H are intentionally oracular and obscure But here there is a skit on the proverb ἡ λύων σπεύδουσα τυφλὰ τίκτει, and λώδων "a bell" is put for κώων because its clapper makes a noise like the yapping of a dog ἀκαλανθὶς is "a goldfinch," but is used here "as an epithet of a dog παρὰ τὸ αἰκάλλειν (' wheedle ') τοὺς γνωρίμους " . R

<sup>c</sup> "These verses are extemporized by Trygaeus in imitation of the Homeric style and phraseology , cf *Iliad* 1 464, xvi. 301, vii 243 , *Od.* vi. 261, vii 137 for sundry of the expressions and sentences here strung together " . R



## THE PEACE, 1076-1091

That we should cease from the strife,  
till the wolf and the lamb be united

TR How, you scoundiel accust,  
can the wolf and the lamb be united ?

III Doth not the beetle, alarmed,  
emit a most horrible odour ? <sup>a</sup>

Doth not the wagtail yapper  
produce blind young in its hurry ? b

So is the hour not come  
for Peace to be sanctioned between us.

TR What then, what is to come ?  
 ARE we never to cease from the battle,

Always to chance it out,  
which most can enfeeble the other,

When we might both join hands,  
and share the dominion of Hellas ?

III Canst thou tutor the crab  
to advance straight forward ? thou canst not

TR Wilt thou dine any more  
in the Hall of Assembly ? thou wilt not ,

No, nor ever again  
shall thy cheating knavery prosper

**H1** Thou wilt never be able  
to smooth the spines of the hedgehog

TR. Wilt thou never desist  
bamboozling the people of Athens?

HI Say, what oracle taught you  
to burn the thighs of the victim?

TR This, the wisest and best,  
delivered by Homer the poet .

*When they had driven afar  
the detestable cloud of the battle,*

*Then they established Peace,  
and welcomed her back with oblations,*

## ARISTOPHANES

αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχν' ἐπά-  
σαντο,

ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον  
χρησμολόγῳ δ' οὐδείς ἐδίδου κώθωνα φαεινόν''

ΙΕ. οὐ μετέχῳ τούτων οὐ γὰρ ταῦτ' εἶπε Σίβυλλα 106

ΤΡ. ἀλλ' ὁ σοφός τοι νῆ Δί' "Ομηρος δεξιὸν εἶπεν  
"ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,  
ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος."

ΙΕ. φράζω δὴ, μή πῶς σε δόλῳ φρένας ἐξαπατήσας  
ἱκτῖνος μάρψῃ

ΤΡ. 110  
τουτὶ μέντοι σὺ φυλάττου,

ὥς οὗτος φοβερὸς τοῖς σπλάγχχνοις ἐστὶν ὁ χρησμός  
ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχχνων φέρε δευρί.

ΙΕ. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ 'μαυτῷ βαλανεύσω.

ΤΡ. σπονδὴ σπονδὴ.

ΙΕ. ἔγχει δὴ κἄμοι καὶ σπλάγχχνων μοῖραν ὄρεξον. 114

ΤΡ. ἀλλ' οὕτω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν  
ἀλλὰ τόδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν  
ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.

ΙΕ. πρόσφερε τὴν γλῶτταν.

# THE PEACE, 1092-1109

*Duly the thighs they burned,*  
*and ate the tripe and the innards,*  
*Then poured out the libations ,*  
*and I was the guide and the leader,*  
*None to the soothsayer gave*  
*the shining beautiful goblet.*

HI Nothing I know of these  
these did not come from the Sibyl  
TR. Nay, but wisely and well  
spake Homei the excellent poet .  
*Tribeless, lawless, and hearthless*  
*is he that delighteth in bloodshed,*  
*Bloodshed of kith and kin,*  
*heart-sickenng, horrible, hateful !*

III. Take thou heed, or a kite,  
by a tick thy attention beguiling,  
Down with a swoop may pounce

TR. (to the servant) Ah ! take heed really and truly  
That's an alarming hint  
it bodes no good to the innards  
Pour the libation in,  
and hand me a piece of the innards.

HI Nay, but if such is the plan,  
I too for myself will be caterer  
TR Pour libation ! pour libation !

HI Pour it in also for me,  
and reach me a share of the innards.

TR. That is far from the mind  
of the Ever-blessed Immortals  
Yea, for before that hour—

—you go, we'll pour the libation  
Holy and reverend Peace,  
abide with thy servants for ever

HI Now, fetch hither the tongue.

# ARISTOPHANES

- TP σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκον.
- IE σπονδῇ.
- TP καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θάπτον 1110
- IE οὐδείς προσδώσει μοι σπλάγχχνων,
- TP οὐ γὰρ οἶόν τε  
ἡμῖν προσδιδόναι, πρίν κεν λύκος οἶν ὕμεναιοῖ
- IE. ναὶ πρὸς τῶν γονάτων
- TP ἄλλως, ὦ τᾶν, ἱκετεύεις·  
οὐ γὰρ ποιήσεις λείον τὸν τραχὺν ἐχῖνον.  
ἄγε δῆ, θεαταί, δεῦρο συσπλαγχνέετε 1115  
μετὰ νῶν.
- IE. τί δὴ γ' ἄν,
- TP τὴν Σίβυλλαν ἔσθιε
- IE. οὐ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,  
ἀλλ' ἄρπάσσομαι σφῶν αὐτά κείμεν δ' ἐν μέσῳ.
- TP ὦ παῖε παῖε τὸν Βάκιον
- IE μαρτύρομαι.
- TP κἄγω γ', ὅτι τένθης εἴ σὺ κἀλαζὼν ἀνὴρ 1120  
παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα
- OI σὺ μὲν οὖν ἐγὼ δὲ τουτονὶ τῶν κωδίων,  
ἀλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολβιῶ  
οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;  
ἤκουσας, ὁ κόραξ οἶος ἦλθ' ἐξ Ὀρεοῦ 1125  
οὐκ ἀποπετήσει θάπτον εἰς Ἑλύμνιον,
- XO. ἦδομαί γ', ἦδομαι

<sup>a</sup> Spoken to Hierocles, T. at the same time flinging him some of the refuse

<sup>b</sup> "The skin of the victim was the perquisite of the priest, of T. 758. Hierocles appears to have been clad in an abundance of these perquisites" R.

## THE PEACE, 1109–1127

TR You, take yours off I'd advise you.  
 HI Pour the libation in  
 TR Take that to assist the libation "  
 HI What ! will none of you give me some meat ?  
 TR 'Tis strictly forbidden  
 You no inwards can have  
 till the wolf and the lamb be united.  
 III Do, by your knees I beseech  
 TR. But fruitless are all your beseechings  
 Thou wilt never be able  
 to smoothe the spines of the hedgehog  
 Come now, spectators, won't you share the mess  
 Along with us ?  
 HI And I ?  
 TR You ? eat your Sibyl  
 HI. No, by the Earth, you two shan't feast alone !  
 I'll snatch a piece away : 'tis all in common  
 TR Strike Bakis, strike !  
 HI I call them all to witness—  
 TR And so do I, that you're a rogue and glutton.  
 Lay on him with the stick strike, strike the rascal !  
 SE You manage that, while I peel off the skins "  
 Which he has gathered by his cozening tricks  
 Now, sacrificer, off with all your skins.  
 What, won't you ? here's a crow from Oreus town ! "  
 Back to Elymnium ! flutter off . shoo ! shoo !

CH <sup>d</sup>      What a pleasure, what a treasure,

\* i.e. "There's the crow as he came from Oreus town," that is, naked or nearly so. Or else he is called a crow with reference to his rapacity. Elymnium is some small place near Oreus.

"We have here, together with a new strophe and antistrophe, the epirrhema and antiepirrhema which were omitted in the regular Parabasis of the Play" R.

# ARISTOPHANES

κράνους ἀπηλλαγμένος  
 τυροῦ τε καὶ κρομμύων  
 οὐ γὰρ φιληδῶ μάχαις, 1130  
 ἀλλὰ πρὸς πῦρ διέλ-  
 κων μετ' ἀνδρῶν ἐταί-  
 ρων φίλων, ἐκκέας  
 τῶν ξύλων ἄττ' ἂν ἦ  
 δανότατα τοῦ θέρους  
 ἐκπεπρεμισμένων, 1135  
 κἀνθρακίζων τοῦρεβίνθου,  
 τήν τε φηγὸν ἐμπυρεύων,  
 χᾶμα τήν Θραῖτταν κυνῶν,  
 τῆς γυναικὸς λουμένης.

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη ὄσπαρμένα, 1140  
 τὸν θεὸν δ' ἐπιψακάζειν, καὶ τιν' εἰπεῖν γείτονα,  
 "εἰπέ μοι, τί τηνικαῦτα δρῶμεν, ὦ Κωμαρχίδη,"  
 "ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.  
 ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,  
 τῶν τε πυρῶν μῖζον αὐτοῖς, τῶν τε σύκων ἕξελε, 1145  
 τόν τε Μανῆν ἢ Σύρα βωστρησάτω ἔκ τοῦ χωρίου  
 οὐ γὰρ οἶόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον  
 οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον·  
 κᾶξ ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὸ σπίνω·

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<sup>a</sup> "Comarchides is a fit name for the Coryphaeus here, whether it means a leader of the revels (from *κῶμος*) or a village magnate (from *κῶμη*)". R

## THE PEACE, 1128–1149

What a great delight to me,  
From the cheese and from the onions  
And the helmet to be free  
For I can't enjoy a battle,  
But I love to pass my days  
With my wine and boon companions  
Round the merry, merry blaze,  
When the logs are dry and seasoned,  
And the fire is burning bright,  
And I roast the pease and chestnuts  
In the embers all alight,  
—Flirting too with Thiatta  
When my wife is out of sight

Ah, there's nothing half so sweet as  
when the seed is in the ground,  
God a gracious rain is sending,  
and a neighbour saunters round  
" O Comarchides " ' " he hails me  
" how shall we enjoy the hours ? "  
" Drinking seems to suit my fancy,  
what with these benignant showers  
Therefore let three quarts, my mistress,  
of your kidney-beans be fried,  
Mix them nicely up with barley,  
and your choicest figs provide ,  
Syra run and shout to Manes,  
call him in without delay,  
' Tis no time to stand and dawdle  
pruning out the vines to-day,  
Nor to break the clods about them,  
now the ground is soaking through  
Bring me out from home the fieldfare,  
bring me out the siskins two,

# ARISTOPHANES

ἦν δὲ καὶ πνός τις ἔνδον καὶ λαγῶα τέτταρα, 1150  
 εἴ τι μὴ ἔξηνεγκεν αὐτῶν ἢ γαλῇ τῆς ἐσπέρας·  
 ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἅττα κάκυδοιδόπα·  
 ὦν ἔνεγκ', ὦ παῖ, τρί' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρὶ  
 μυρρίνας τ' αἵτησον ἐξ Αἰσχινάδου τῶν καρπίμων 1155  
 χαῖμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω,  
 ὥς ἂν ἐμπήη μεθ' ἡμῶν,  
 εὖ ποιούντος κῶφελοῦντος  
 τοῦ θεοῦ τάρώματα''

'Ηνίκ' ἂν δ' ἀχέτας  
 ἄδη τὸν ἡδὺν νόμον, 1160  
 διασκοπῶν ἡδομαι  
 τὰς Λημνίας ἀμπέλους,  
 εἰ πεπαίνουσιν ἡ-  
 δη τὸ γὰρ φῆτυ πρῶ-  
 ον φύσει τόν τε φή- 1165  
 ληχ' ὀρῶν οἰδάνοντ'  
 εἴθ' ὁπόταν ἦ πέπων,  
 ἐσθίω καπέχω,  
 χαῖμα φήμ', "ὦραι φίλαι·" καὶ  
 τοῦ θύμου τρίβων κυκῶμαι·  
 κῆτα γίγνομαι παχὺς 1170  
 τηνικαῦτα τοῦ θέρους

μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,  
 τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνυ, .

\* The Doric name for the τέττιξ "the cicala"

\* Lemnian wine was famous, cf. Hom. *Il.* vii 467



## THE PEACE, 1150-1173

Then there ought to be some beastings,  
four good plates of hare beside  
 (Hah ! unless the cat purloined them  
yesterday at eventide ,  
 Something scuffled in the pantry,  
something made a noise and fuss) ;  
 If you find them, one's for father,  
bring the other three to us  
 Ask Aeschmades to send us  
myrtle branches green and strong ;  
 Bid Charmades attend us,  
shouting as you pass along  
 Then we'll sit and drink together,  
 God the while refreshing, blessing  
 All the labour of our hands "

O to watch the grape of Lemnos  
Swelling out its purple skin,  
When the merry little warblings  
Of the Churuper<sup>a</sup> begin ;  
For the Lemnian<sup>b</sup> ripens early  
And I watch the juicy fig  
Till at last I pick and eat it  
When it hangeth soft and big ,  
And I bless the friendly seasons  
Which have made a fruit so prime,  
And I mix a pleasant mixture,  
Grating in a lot of thyme,  
—Growing fat and hearty  
In the genial summer clime

This is better than a Captain                    hated of the Gods to see,  
 Triple-crested, scarlet-vested,                    scarlet bough as bright can be

# ARISTOPHANES

ἦν ἐκεῖνός φησιν εἶναι βάμμα Σαρδιανικόν  
 ἦν δέ που δέη μάχεσθ' ἔχοντα τὴν φοινικίδα, 1175  
 τηρिकाῦτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν  
 κᾶτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρυὼν  
 τοὺς λόφους σείων ἐγὼ δ' ἔστηκα λινοπτύμενος  
 ἡνίκ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετά,  
 τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ  
 κάτω 1180

ἐξαλείφοντες δις ἢ τρίς αὔριον δ' ἔσθ' ἢ ἕξοδος  
 τῷ δέ σιτί' οὐκ ἐώνητ' οὐ γὰρ ἦδειν ἐξίων  
 εἶτα προστάς πρὸς τὸν ἀνδριάντα τὸν Πανδίωνος,  
 εἶδεν αὐτόν, κάπορῶν θεῖ τῷ κακῷ βλέπων ὁπόν.  
 ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ  
 ἄστεως 1185

ἦττον, οἱ θεοῖσιν οὗτοι κἀνδράσιν ῥυψάσπιδες  
 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἦν θεὸς θέλῃ  
 πολλὰ γὰρ δὴ μ' ἠδίκησαν,  
 ὄντες οἴκοι μὲν λέοντες,  
 ἐν μάχῃ δ' ἀλώπεκες 1190

TP *ἰοὺ ἰοὺ*

ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους

\* The art of wool-dyeing was invented by the Lydians in Sardis, according to Pliny, *N H* vii 57

<sup>b</sup> Nothing is known of any Cyzicene dye, but the Scholiast explains of the "cowardice and effeminacy" of the Cyzicenes

<sup>c</sup> "This unlucky phrase, upon which the comic writers fastened with such zest (*ὅν ἀεὶ κωμωδοῦσιν*, Schol.) was introduced by Aeschylus in his play of the *Myrmidons* as a description of a naval ensign" R.

<sup>d</sup> i. e. tampering with the muster-roll from which soldiers were selected for expeditions; cf *K* 1369

\* One of the ten heroes, the *Ἐπώνυμοι*, whose statues stood in the Agora

## THE PEACE, 1174–1192

TR

# ARISTOPHANES

ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί  
πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι  
ἔπειτ' ἐπιφόρει τοὺς ἀμύλους καὶ τὰς κίχλας 1195  
καὶ τῶν λαγῶων πολλὰ καὶ τοὺς κολλάβους

ΔΡΕΠΑΝΟΤΡΓΟΣ ποῦ ποῦ Τρυγαῖός ἐστιν,

ΤΡ ἀναβράττω κίχλας

ΔΡ. ὦ φίλτατ', ὦ Τρυγαῖ', ὅσ' ἡμᾶς τὰγαθὰ  
δέδρακας, εἰρήνην ποιήσας ὡς πρὸ τοῦ  
οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου, 1200  
νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ·

ὅδι δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς  
ἀλλ', ὦ Τρυγαῖε, τῶν δρεπάνων τε λάμβανε  
καὶ τῶνδ' ὅ τι βούλει προῖκα καὶ ταυτὶ δέχου  
ἀφ' ὧν γὰρ ἀπεδόμεσθα κἀκερδάναμεν 1205

ΤΡ. τὰ δῶρα ταυτί σοι φέρομεν ἐς τοὺς γάμους  
ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταυτ' εἴσιτε  
ἐπὶ δεῖπνον ὡς τάχιστα καὶ γὰρ οὗτοσι  
ὄπλων κάπηλος ἀχθόμενος προσέρχεται

ΛΟΦΟΠΟΙΟΣ οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαῖ', ἀπ-  
ώλεσας 1210

ΤΡ. τί δ' ἔστιν, ὦ κακόδαιμον, οὗ τί που λοφᾶς,

ΛΟ ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,  
καὶ τουτουὶ καὶ τοῦ δορυξοῦ 'κεινουί

ΤΡ τί δῆτα τουτουὶ καταθῶ σοι τοῖν λόφοιν;

ΛΟ αὐτὸς σὺ τί δίδως,

ΤΡ ὅ τι δίδωμ', αἰσχύνομαι 1215  
ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολύν,  
δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,  
ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτωί

ΛΟ. ἔνεγκε τοίνυν εἰσιῶν τὰς ἰσχάδας

<sup>a</sup> λοφᾶω is coined on the analogy of ποδαγρᾶν, σπληνιᾶν and other words expressing diseases

## THE PEACE, 1193–1219

Here, take this crest and wipe the tables down,  
I've no more use for that, at all events  
And now serve up the thrushes and the cates,  
And the hot rolls, and quantities of hare

**SICKLE-MAKER** Where, where's Thygaeus?

**TR.** Stewing thrushes here.

s -M O, my best friend, Trygaeus ! O what blessings  
Your gift of Peace has brought us Till to-day  
No man would give one farthing for a sickle ,  
And now ! I'm selling them two pounds apiece  
And my friend here sells casks for country use  
Half a crown each. Trygaeus, freely take  
As many casks and sickles as you please  
And take this too (*giving money*) , out of our sales  
and gains

We bring you these, we two, as wedding presents

TR Well, lay your presents down, and hie you in  
To join the marriage feast here comes a man  
Who trades in aims he seems put out at something  
CREST-MAKER. O you've destroyed me root and branch,  
Tygaeus

TR How now, poor wretch! what ails you? got a  
crestache? <sup>a</sup>

**c.-m** You have destroyed my living and my trade,  
And this man's too, and yon spear-burnisher's

TR. What shall I give you, then, for these two chests?

c -m What *will* you give ?

TR Faith, I'm ashamed to say  
Come, there's a deal of work about this juncture <sup>b</sup>,  
I'll give three quarts of raisins for the pair.

'Twill do to wipe my table down withal  
e.-m. Go in, then, go, and fetch the raisins out

Q "This appears to be the binding whereby the plumes were fastened at the bottom." R.

# ARISTOPHANES

- κρεῖττον γάρ, ὦ τᾶν, ἐστὶν ἢ μηδὲν λαβεῖν 1220  
 TP ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας  
 τριχορρυεῖτον, οὐδὲν ἐστον τῷ λόφῳ  
 οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς  
 ΘΩΡΑΚΟΠΩΛΗΣ τί δαὶ δεκάμνῳ τῷδε θώρηκος κύτει 1225  
 ἐνημμένῳ κάλλιστα χρήσομαι τάλας,  
 TP. οὗτος μὲν οὐ μή σοι ποιήσῃ ζημίαν  
 ἀλλ' αἰρέ μοι τοῦτόν γε τῆς ἰσωνίας  
 ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνυ,  
 ΘΩ. παῦσαί μ' ὑβρίζων τοῖς ἐμοῖσι χρήμασιν  
 TP. ὡδί, παραθέντι τρεῖς λίθους οὐ δεξιῶς, 1230  
 ΘΩ. ποῖα δ' ἀποψήσῃ ποτ', ὠμαθέστατε  
 TP. τηδί, διεῖς τὴν χεῖρα διὰ τῆς θαλαμῖας  
 καὶ τῇδ'  
 ΘΩ. αἶμ' ἀμφοῖν δῆτ',  
 TP ἔγωγε νῆ Δία,  
 ἵνα μὴ γ' ἄλῳ τρύπημα κλέπτων τῆς νεώς  
 ΘΩ ἔπειτ' ἐπὶ δεκάμνῳ χεσεῖ καθήμενος, 1235  
 TP. ἔγωγε νῆ Δί', ὠπίτριπτ' οἶε γὰρ ἂν  
 τὸν πρωκτὸν ἀποδόσθαι με χιλιῶν δραχμῶν,  
 ΘΩ. ἴθι δῆ, ἔξενεγκε τὰργύριον  
 TP ἄλλ', ὦγαθέ,  
 θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι  
 ΣΑΛΠΙΓΚΤΗΣ τί δ' ἄρα τῇ σάλπιγγι τῇδε χρήσομαι, 1240  
 ἣν ἐπριάμην δραχμῶν ποθ' ἐξήκοντ' ἐγώ,  
 TP μόλυβδον εἰς τοῦτ' τὸ κοῦλον ἐγχείας,  
 ἔπειτ' ἄνωθεν ῥάβδον ἐνθεῖς ὑπόμακρον,  
 γενήσεται σοι τῶν κατακτῶν κοττάβων.

<sup>a</sup> καὶ γὰρ παροιμία "τρεῖς εἰσὶν ἱκανοὶ πρωκτὸν ἀπομάξαι λίθοι" : Schol

<sup>b</sup> Lit. "oar-hole," but here="arm-hole."

<sup>c</sup> The κατακτὸς κοττάβος was a game in which a few drops

# THE PEACE, 1220-1244

Better have that than nothing, O my friend  
 TR Consume the things ! here, take them, take them off  
 The hans are dropping out , they'ie not worth having  
 Zounds ! I'll not give one raisin for the pan  
 BREASTPLATE-SELLER O what's the usc of this habeigeon  
 now ?

So splendidly got up cost forty pounds  
 TR Well, well, you shan't lose anything by that  
 I'll buy it of you at its full cost price  
 'Twill do superbly for my chamber-pan,  
 B -s Come, don't be mocking at my waies and me  
 TR Placing three stones anent it <sup>a</sup> ain't that clever ?  
 B -s And how, you blockhead, can you cleanse yourself ?  
 TR. How ? slp my hands in through the poitholes,<sup>b</sup> here,  
 And here

B -s What, both at once !  
 TR Yes , I'll not cheat.

I'll have fair play an aim for every hole  
 B -s Sure, you won't use a forty-pounder so  
 TR Why not, you rascal ? Mairy, I suppose  
 My seat of honour's worth eight hundred shillings.  
 B -s Well, fetch the silver out

TR Plague take the thung ;  
 It galls my stein off with you . I won't buy it  
 TRUMPETER See, here's a trumpet, cost me two pounds ten:  
 How in the world am I to use it now ?  
 TR I'll tell you how. Fill up this mouth with lead,  
 Then fix a longish rod, here at the top,  
 And there you'll have a dropping cottabus <sup>c</sup>

of wine were jerked into a little scale (πλάστιγγ) so that it should strike the head of a little statuette placed beneath it. The σάλπιγξ, a tall straight instrument, is here to have its bell-shaped end weighted with lead so that it will stand firmly, and at the other end the light rod (ράβδος κοτταβική) which carries the scale is laid transversely

# ARISTOPHANES

- ΣΑ οἷμοι καταγελαῖς  
 ΤΡ ἀλλ' ἕτερον παραινέσω 1245  
 τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,  
 ἐντευθενὶ δὲ σπαρτίοις ἡρτημένην  
 πλάστιγγα πρόσθες, καὐτό σοι γενήσεται  
 τὰ σὺκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἰστάναι.
- ΚΡΑΝΟΠΩΛΗΣ ὦ δυσκάθαρτε δαίμον, ὥς μ' ἀπώλεσας, 1250  
 ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ  
 καὶ νῦν τί δράσω, τίς γὰρ αὐτ' ὠνήσεται,  
 ΤΡ πῶλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις  
 ἔστιν γὰρ ἐπιτήδεια συρμαίαν μετρεῖν
- ΣΑ οἷμ', ὦ κρανοποι', ὥς ἀθλίως πεπράγαμεν 1255  
 ΤΡ οὗτος μὲν οὐ πέπονθεν οὐδέν.  
 ΚΡ ἀλλὰ τί  
 ἔτ' ἐστὶ τοῖσι κράνεσιν ὃ τι τις χρήσεται,  
 ΤΡ ἐὰν τοιαντασὶ μάθης λαβὰς ποιεῖν,  
 ἄμεινον ἢ νῦν αὐτά γ' ἀποδώσει πολὺ  
 ΚΡ ἀπίωμεν, ὦ δορυξέ  
 ΤΡ. μηδαμῶς γ', ἐπεὶ 1260  
 τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
- ΔΟΥΡΤΕΟΣ πόσον δίδως δῆτ',  
 ΤΡ εἰ διαπρισθεῖεν δίχα,  
 λάβοιμ' ἂν αὐτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.
- ΔΟ ὑβρίζομεθα χωρῶμεν, ὦ τᾶν, ἐκποδῶν  
 ΤΡ. νῆ τὸν Δί', ὥς τὰ παιδί' ἤδη ἔξέρχεται 1265  
 οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα  
 ἅττ' ἄσεται προαναβάληταί, μοι δοκεῖ  
 ἀλλ' ὃ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,  
 αὐτοῦ παρ' ἐμέ στὰν πρότερον ἀναβαλοῦ ἵθαδί.



# THE PEACE, 1245-1269

TRU. O me ! he mocks me

TR Here's another plan .

Pour in the lead as I advised before,  
Then at the top suspend a pair of scales  
With little cords, and there's a famous balance  
To weigh out figs for labourers on the farm

HELMET-SELLER Thou hast destroyed me, dread un pitying  
Fate !

These helmets stood me in a good four pounds  
What am I now to do ? who'll buy them now ?

TR Take them to Egypt you can sell them there  
They're just the things they measure physic in <sup>a</sup>

TRU O, helmet-seller, we are both undone

TR Why, *he's* received no hurt

II -S Received no hurt !

Pray what's the use of all these helmets now ?

TR Just clap on each a pair of ears, like these,<sup>b</sup>  
They'll sell much better than now they will

II -S O come away, spear-burnisher

TR. No, no

I'm going to buy his spears I really am

SPEAR-BURNISHER What are you going to give ?

TR Saw them in two,

I'll buy them all for vine-poles, ten a penny

S.-B. The man insults us come away, my friend

TR Aye, go your way, for here come out the boys,  
Those whom the guests have brought us , I suppose  
They're going to practise what they're going to sing.  
Come and stand here by me, my boy, and then  
Let's hear you practise what you mean to sing.

<sup>a</sup> *συρμᾶλα* was a strong purge or emetic, which in certain parts of Egypt the whole population, according to Herodotus II. 77, took for three consecutive days every month

<sup>b</sup> The helmets fitted with handles can be used as cups. With the words *τοιαυτὰς λαβὰς* he points to his own ears.

# ARISTOPHANES

- ΠΑΙΣ Α Νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα  
 TP παῦσαι 1270  
 ὀπλοτέρους ᾄδον, καὶ ταῦτ', ὦ τρισκακόδαιμον,  
 εἰρήνης οὔσης ἀμαθές γ' εἶ καὶ κατάρατον  
 Π Α Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,  
 σὺν ῥ' ἔβαλον ῥίνους τε καὶ ἀσπίδας ὀμφαλοέσ-  
 σας  
 TP ἀσπίδας, οὐ παύσει μεμνημένος ἀσπίδος ἡμῶν, 1271  
 Π Α Ἐνθάδ' ἅμ' οἰμωγὴ τε καὶ εὐχολὴ πέλεν ἀν-  
 δρῶν  
 TP ἀνδρῶν οἰμωγὴ, κλαυσεῖ νῆ τὸν Διόνυσον  
 οἰμωγὰς ᾄδων, καὶ ταύτας ὀμφαλοέσσας  
 Π Α ἀλλὰ τί δῆτ' ᾄδω, σὺ γὰρ εἶπέ μοι οὔστισι  
 χαίρεις  
 TP Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαυτὶ 1280  
 ἄριστον προτίθεντο καὶ ἄτθ' ἡδιστα πάσασθαι.  
 Π Α Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καυχένας ἵππων  
 ἔκλυον ἰδρώοντας, ἐπεὶ πολέμου ἐκόρεσθην  
 TP εἰεν· ἐκόρεσθην τοῦ πολέμου κᾄτ' ἦσθιον  
 ταῦτ' ᾄδε, ταῦθ', ὥς ἦσθιον κεκορημένοι 1281  
 Π Α Θωρήσσοντ' ἄρ' ἔπειτα πεπαυμένοι  
 TP ἄσμενοι, οἶμαι.  
 Π Α Πύργων δ' ἐξεχέοντο, βοή δ' ἄσβεστος ὀρώρει.

<sup>a</sup> The commencement of the *Erigoni*, a Cyclic poem, describing the attack made upon Thebes by the sons of the original Seven Argive champions. ὀπλοτέρων is merely="younger," but Trygaeus objects to everything connected with *ἄπλα*.

<sup>b</sup> This line occurs eleven times in the *Iliad*. The other lines are made up from Homer or in Homeric language.

<sup>c</sup> "The boy uses *θωρήσσοντο* in the sense of 'they donned their breastplates,' but Trygaeus understands it in the signification which it not unfrequently bears of 'they fortified themselves with draughts of wine'; cf. *A* 1132-5" R.

# THE PEACE, 1270-1287

FIRST BOY " Sing of the younger blood, whose deeds " a—  
TR. Plague take you, be quiet

Singing of deeds of blood  
and that, you unfortunate ill-starred  
Wretch, in the time of Peace ;  
you're a shameful and ignorant blockhead

BOY " Slowly the hosts approached,  
till at length with a shock of encounter <sup>b</sup>  
Shield was dashed upon shield,  
and round-bossed buckle on buckle "

TR Buckler ? you'd better be still  
how dare you be talking of buckles ?  
BOY. " Rose the rattle of war  
commingled with groans of the dying "

TR Groans of the dying ?  
by great Dionysus, I'll make you repent it,  
Singing of groans of the dying,  
especially such as are round-bossed

BOY What, then, what shall I sing ?  
you, tell me the songs you delight in  
TR. " Then on the flesh of beeves  
they feasted ; " something of *that* sort

" Then a repast they served,  
and whatever is best for a banquet "

BOY. " Then on the flesh of beeves  
they feasted, awearied of fighting ;  
Then from the yoke they loosed  
the reeking necks of the horses "

TR. Good . they were tired of war, and so they feasted .  
Sing on, O sing, how they were tired and feasted

BOY " Quickly, refreshed, they called for the casques." <sup>c</sup>

TR Casks ? gladly, I warrant

BOY. " Out from the towers they poured,  
and the roar of battle ascended."

# ARISTOPHANES

- TP. *κάκιστ' ἀπόλοιο, παιδάριον, ἀνταῖς μάχαις·  
οὐδὲν γὰρ ᾄδεις πλὴν πολέμους τοῦ καί ποτ' εἰ,*
- Π. Α. *ἐγώ,*
- TP *σὺ μέντοι νῆ Δί'*
- Π. Α. *υἱὸς Λαμάχου* 1290
- TP *αἰβοῖ*
- ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης  
ἀνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.  
ἄπερρε καὶ τοῖς λογχοφόροισιν ᾄδ' ἰὼν  
ποῦ μοι τὸ τοῦ Κλεωνύμου ὅστι παιδίον, 1295  
ᾄδον πρὶν εἰσιέναι τι σὺ γὰρ εὖ οἶδ' ὅτι  
οὐ πράγματ' ᾄσεις σώφρονος γὰρ εἰ πατρός*
- Π. Β *'Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ  
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων*
- TP. *εἰπέ μοι, ὦ πόσθων, εἰς τὸν σαυτοῦ πατέρ' ᾄδεις, 1300*
- Π. Β *Ψυχὴν δ' ἐξεσάωσα,*
- TP *κατήσχυνας δὲ τοκῆας  
ἀλλ' εἰσῴμεν εὖ γὰρ οἶδ' ἐγὼ σαφῶς  
ὅτι ταῦθ' ὅσ' ἤσας ἄρτι περὶ τῆς ἀσπίδος  
οὐ μὴ πιλάβῃ ποτ', ὣν ἐκείνου τοῦ πατρός  
ὑμῶν τὸ λοιπὸν ἔργον ἤδη νταῦθα τῶν μενόντων  
φλᾶν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς  
παρέλκειν. 1305  
ἀλλ' ἀνδρικῶς ἐμβάλλετ' οὖν  
καὶ σμώχετ' ἀμφοῖν ταῖν γνάθοιν οὐδὲν γάρ, ὦ  
πόνηροι,  
λευκῶν ὀδόντων ἔργον ἔστ', ἣν μή τι καὶ μα-  
σῶνται. 1310*

<sup>a</sup> From Aichilochus who (like Alcaeus and Horace) confessed to having thrown away his shield. The second couplet of the epigram is usually given as αὐτὸς δ' ἐξέφυγον θανάτου τέλος ἀσπίς ἐκείνη | ἐρρέτω ἐξαυτὶς κτήσομαι οὐ κακίῳ, but some would read ψυχὴν δ' ἐξεσάωσα φυγῶν, ἀλλ' ἀσπίς ἐκείνη

## THE PEACE, 1288-1310

TR Perdicion seize you, boy, your wais and all !  
You sing of nought but battles who's your father ?

boy Whose mine

TR Yes, yours, by Zeus !

BOY Why, Lamachus

TR Ugh, out upon it !

Truly I marvelled, and thought  
to myself as I heard your performance,  
This is the son of some hacker,  
and thwacker, and sacker of cities.

Get to the spearmen, sing to *them* begone

Here, here, I want Cleonymus's son

You, sing before we enter     sure I am

**You won't sing wars you've too discreet a father.**

SECOND BOY " Ah! some Saeon is vaunting  
the targe, which I in the bushes  
Sadly, a blameless shield,  
left as I fled from the field." "

TR Tell me, you pretty baboon,  
are you making a mock of your father ?

BOY. "Nay, but my LIFE I preserved,"

TR But you shamed the parents who gave it  
Well go we in, for sure I am that you,

Being your father's son, will nevermore

**Forget the song you sang about the shield**

Now then 'tis right, my jolly rogues,  
that you should, here remaining,  
Munch, crunch, and bite with all your might,  
no empty vessels draining ;

With manly zeal attack the meal,

And saw and gnaw with either jaw,  
there's no advantage really

In having white and polished teeth  
unless you use them freely.

# ARISTOPHANES

ΧΟ ἡμῖν μελήσει ταῦτά γ' εὖ ποιεῖς δὲ καὶ σὺ  
φράζων

ΤΡ. ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν  
λαγῶν

ὥς οὐχὶ πᾶσαν ἡμέραν  
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις  
πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μετα-  
μελήσειν

1315

ΧΟ εὐφημεῖν χρή καὶ τὴν νύμφην ἔξω τινὰ δεῦρο  
κομίζειν,

δᾶδās τε φέρειν, καὶ πάντα λεὼν συγχαίρειν  
κᾶπιχορεύειν

καὶ τὰ σκεύη πάλιν εἰς τὸν ἀγρόν νυνὶ χρή πάντα  
κομίζειν,

ὄρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον  
ἐξελάσαντας,

κᾶπευξαμένους τοῖσι θεοῖσιν  
διδόναι πλοῦτον τοῖς Ἑλλησιν,  
κριθᾶς τε ποιεῖν ἡμᾶς πολλὰς  
πάντας ὁμοίως οἶνόν τε πολύν,  
σὺκά τε τρώγειν,

1321

τάς τε γυναῖκας τίκτειν ἡμῖν,  
καὶ τὰγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν  
συνλέξασθαι πάλιν ἐξ ἀρχῆς,  
λῆξαι τ' αἴθωνα σίδηρον

1325

ΤΡ. δεῦρ', ὦ γύναι, εἰς ἀγρόν,  
χῶπως μετ' ἐμοῦ καλῇ  
καλῶς κατακείσει

[στρ.]

Ὑμῆν, Ὑμέναι' ὦ.

Ὑμῆν, Ὑμέναι' ὦ.

1330

<sup>a</sup> " While these lines are being sung one division of the Chorus

## THE PEACE, 1311-1333

CH. O aye, we know : we won't be slow ;  
but thanks for thus reminding  
TR. Set to, set to you starving crew :  
you won't be always finding  
Such dishes rare of cake and hare  
An easy prey in open day  
thus wandering unprotected  
Set to, set to or soon you'll rue  
a splendid chance neglected.

**CH.** O let not a word of ill-omen be heard,  
but some of you run for the bride ;  
Some, torches to bring while the multitudes sing  
and dance and rejoice by her side  
We'll carry the husbandry implements back  
our own little homesteads about,  
When we've had our ovation, and poured our libation,  
and hunted Hyperbolus out  
But first we'll pray to the Gods that they "  
May with rich success the Hellenes bless,  
And that every field may its harvest yield,  
And our garneis shine with the corn and wine,  
While our figs in plenty and peace we eat,  
And our wives are blest with an increase sweet ;  
And we gather back in abundant store  
The many blessings we lost before ,  
And the fiery steel—be it known no more

TR.           Come then, come, my bride,  
Midst the free green fields with me  
Sweetly, sweet, abide  
Hymen, Hymenaeus O !  
Hymen, Hymenaeus O !

carry in Harvesthome, whom we last saw going to her bridal bath." 842: R.

# ARISTOPHANES

ΧΟ.	ὦ τρίσμακαρ, ὥς δικαί- ως τὰγαθὰ νῦν ἔχεις	[ἀντ.
	ὕμῃν, ὕμέναι' ὦ, ὕμῃν, ὕμέναι' ὦ	1335
ΗΜΙΧΟΡ.	τί δράσομεν αὐτήν,	[στρ
ΗΜΙΧΟΡ	τί δράσομεν αὐτήν, τρυγήσομεν αὐτήν, τρυγήσομεν αὐτήν	[ἀντ.
ΗΜΙΧΟΡ	ἀλλ' ἀράμενοι φέρω- μεν οἱ προτεταγμένοι τὸν νυμφίον, ὧνδρες ὕμῃν, ὕμέναι' ὦ. ὕμῃν, ὕμέναι' ὦ.	[στρ. 1340
ΗΜΙΧΟΡ	οἰκῆσετε γοῦν καλῶς οὐ πράγματ' ἔχοντες, ἀλ- λὰ συκολογοῦντες ὕμῃν, ὕμέναι' ὦ, ὕμῃν, ὕμέναι' ὦ	[ἀντ 1345
ΗΜΙΧΟΡ.	τοῦ μὲν μέγα καὶ παχύ,	[στρ.
ΗΜΙΧΟΡ.	τῆς δ' ἡδὺ τὸ σῦκον	[ἀντ.1350
ΤΡ.	φήσεις γ', ὅταν ἐσθίῃς οἶνόν τε πίῃς πολύν	[στρ.
ΧΟ	ὕμῃν, ὕμέναι' ἰώ, ὕμῃν, ὕμέναι' ἰώ.	[ἀντ.
ΤΡ	ὦ χαίρετε χαίρετ', ἄν- δρες, κἂν ξυνέπησθέ μοι, πλακοῦντας ἔδεσθε.	1355



THE PEACE, 1334-1357

- CH. Happy, happy, happy you,  
And you well deserve it too.  
Hymen, Hymenaeus O !  
Hymen, Hymenaeus O !
- SEMICHOR. What shall with the bride be done,  
What be done with Harvesthome ?
- SEMICHOR. She shall yield him, one by one,  
All the joys of Harvest-home
- SEMICHOR. Ye to whom the task belongs  
Raise the happy bridegroom, raise,  
Bear him on with goodly songs,  
Bear him on with nuptial lays  
Hymen, Hymenaeus O !  
Hymen, Hymenaeus O !
- SEMICHOR. Go and dwell in peace  
Not a care your lives impair,  
Watch your figs increase.  
Hymen, Hymenaeus O !  
Hymen, Hymenaeus O !
- SEMICHOR He is stout and big.
- SEMICHOR She a sweeter fig
- TR. So you all will think  
When you feast and drink.
- CH Hymen, Hymenaeus O !  
Hymen, Hymenaeus O !
- TR. Away, away, good day, good day ;  
Follow me, sus, if ye will,  
And of bridecakes eat your fill.



# THE BIRDS

## INTRODUCTION

THE *Birds* was exhibited at the Great Dionysia in the archonship of Chabrias, 414 B.C. It was placed second, the prize being awarded to the *Revellers* (Κωμισταί) of Ameipsias, and Phrynichus coming third with the *Solitary* (Μονότροπος).

At this date, "Athens was at the height of her power and prosperity. Six or seven years of comparative peace had recruited her numbers, and replenished her treasury. She had just launched against Sicily the most formidable armament that ever issued from an Hellenic harbour. No shadow of the coming catastrophe dimmed the brightness of the outlook."<sup>a</sup> The Peace of Nicias, in 421 B.C., had given her all she had fought for, and before her eyes loomed visions of conquest and empire in Sicily, Carthage, and Libya, when the fleet set sail in B.C. 415. Aristophanes "gives a comic representation of the high schemes and ambitions which were in the air, not as *encouraging* them, for his caricature is fantastic and ludicrous in the extreme; yet not as *discouraging* them, since even his fantastic adventure is crowned with a brilliant success. In this sense, and no further, may the *Birds* be considered as allegorical."<sup>b</sup> Yet attempts have been

<sup>a</sup> Rogers, Introduction, p. xii

<sup>b</sup> *Ibid.* p. xv.

## ARISTOPHANES

made to fasten the satire to some definite event, the best known being that of Professor Suvein. Others have tried to identify Peisthetaerus with Alcibiades. All these attempts fail when details are examined, and they spoil the spirit of the comedy.

For the names of birds mentioned, the reader may be referred to Professor D'Arcy Thompson's *Glossary of Greek Birds* (1895), but Mr. Rogers's Introduction describes their looks and habits fully with reference to the allusions in the play.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΤΕΛΠΙΔΗΣ  
ΠΕΙΣΘΕΤΑΙΡΟΣ  
ΤΡΟΧΙΛΟΣ, *θεράπων Έποπος*  
ΕΠΟΥ  
ΧΟΡΟΣ ΟΡΝΙΘΩΝ  
ΙΕΡΕΥΣ  
ΠΟΙΗΤΗΣ  
ΧΡΗΣΜΟΛΟΓΟΣ  
ΜΕΤΩΝ, *γεωμέτρης*  
ΕΠΙΣΚΟΠΟΣ  
ΨΙΦΙΣΜΑΤΟΠΩΛΗΣ  
ΑΓΓΕΛΟΙ  
ΙΡΙΣ  
ΠΑΤΡΑΛΟΙΑΣ  
ΚΙΝΗΣΙΑΣ, *διθυραμβοποιός*  
ΣΤΚΟΦΑΝΤΗΣ  
ΠΡΟΜΗΘΕΥΣ  
ΠΟΣΕΙΔΩΝ  
ΤΡΙΒΑΛΛΟΣ  
ΗΡΑΚΛΗΣ  
ΟΙΚΕΤΗΣ *Πεισθεταίρου*

# ΟΡΝΙΘΕΣ

ΕΥΕΛΠΙΔΗΣ Ὀρθὴν κελεύεις, ἥ τὸ δένδρον φαίνεται,  
ΠΕΙΣΘΕΤΑΙΡΟΣ διαρραγείης ἥδε δ' αὖ κρώζει πάλιν

ΕΥ. τί ὦ πόνηρ' ἄνω κάτω πλανύττομεν,  
ἀπολούμεθ', ἄλλως τὴν ὁδὸν προφορουμένω

ΠΕΙ. τὸ δ' ἐμέ κορώνη πειθόμενον τὸν ἄθλιον 5  
ὁδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια

ΕΥ. τὸ δ' ἐμέ κολοῖω πειθόμενον τὸν δύσμορον  
ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων

ΠΕΙ. ἀλλ' οὐδ' ὅπου γῆς ἐσμέν οἶδ' ἔγωγ' ἔτι 10  
ΕΥ. ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που,

ΠΕΙ. οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν Ἐξηκεστιίδης  
ΕΥ. οἴμοι

ΠΕΙ. σὺ μὲν ὦ τῶν τὴν ὁδὸν ταύτην ἴθι

ΕΥ. ἥ δεινὰ νῶ δέδρακεν οὐκ τῶν ὀρνέων,  
ὁ πινακοπώλης Φιλοκράτης μελαγχολῶν,  
ὅς τῷδ' ἔφασκε νῶν φράσειν τὸν Τηρέα 15  
τὸν ἔποφ', ὅς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων.

<sup>a</sup> *A desolate scene, with a tree and a rock Enter Peisthetaerus, carrying a crow, and Euelpides, carrying a jackdaw*

<sup>b</sup> Lit "threading our way to and fro" The metaphor is from passing the weft to and fro across the warp. Schol

<sup>c</sup> A Carian slave, who managed to get Athenian citizenship.

<sup>d</sup> Philociates "of the bird-market" (οὐκ τῶν ὀρνέων) sold wild birds exposed on earthenware trays.

## THE BIRDS

EUCLIPIDES <sup>a</sup> Straight on do you bid me go, where the tree stands ?

PEISTHETAERUS O hang it all ! mine's croaking back again.

EU Why are we wandering up and down, you rogue ?  
This endless spin <sup>b</sup> will make an end of us

PEI. To think that I, poor fool, at a crow's bidding,  
Should trudge about, an hundred miles and more !

EU To think that I, poor wretch, at a daw's bidding,  
Should wear the very nails from off my feet !

PEI Why, where we are, I've not the least idea

EU Could you from hence find out your fatherland ?

PEI No, that would pose even—Exceestides <sup>c</sup> !

EU O, here's a nuisance !

PEI Go *you* there, then, friend

EU I call Philocritus <sup>d</sup> a regular cheat,  
The fool that sells the bird-trays in the market  
He swore these two would lead us straight to Tereus,  
The hoopoe, made a bird in that same market.<sup>e</sup>

<sup>a</sup> The hoopoe is really an actor, who has obtained his plumage in the bird-market, where these birds were also bought ; they might therefore be expected to find him. Pandion of Athens had two daughters, Procne and Philomela, Tereus of Thrace married the one and outraged the other, the sisters killed his son Itys, and served him up for his father's dinner ; he pursued them, and they were changed, Tereus into a hoopoe, Procne into a nightingale, and Philomela into a swallow (Apollodorus, iii 14).



# ARISTOPHANES

καπέδοτο τὸν μὲν Θαρρελείδου τουτονὶ  
 κολοιὸν ὀβολοῦ, τηνδεδὶ τριωβόλου  
 τῷ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν  
 καὶ νῦν τί κέχνηας, ἔσθ' ὅποι κατὰ τῶν πετρῶν 20  
 ἡμᾶς ἔτ' ἄξεις, οὐ γάρ ἐστ' ἐνταυθὰ τις  
 ὁδός

ΠΕΙ οὐδὲ μὰ Δί' ἐνταυθὰ γ' ἀτραπὸς οὐδαμοῦ.

ΕΤ. ἢ δ' αὖ κορώνη τῆς ὁδοῦ τί λέγει πέρι,

ΠΕΙ οὐ ταῦτά κρώζει μὰ Δία νῦν τε καὶ τότε

ΕΤ τί δὴ λέγει περὶ τῆς ὁδοῦ,

ΠΕΙ τί δ' ἄλλο γ' ἢ 25

βρύκουσ' ἀπέδεσθαί φησί μου τοὺς δακτύλους;

ΕΤ οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς, δεομένους

ἐς κόρακας ἐλθεῖν καὶ παρεσκευασμένους,

ἔπειτα μὴ ἔξευρεῖν δύνασθαι τὴν ὁδόν;

ἡμεῖς γάρ, ὦνδρες οἱ παρόντες ἐν λόγῳ, 30

νόσον νοσοῦμεν τὴν ἐναντίαν Σάκα

ὁ μὲν γάρ, ὦν οὐκ ἀστός, εἰσβιάζεται,

ἡμεῖς δέ, φυλῇ καὶ γένει τιμώμενοι,

ἄστοι μετ' ἀστῶν, οὐ σοβοῦντος οὐδενός,

ἀνεπτόμεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν, 35

αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν

τὸ μὴ οὐ μεγάλην εἶναι φύσει κευδαίμονα

καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.

οἱ μὲν γὰρ οὖν τέττιγες ἕνα μῆν' ἢ δύο

ἐπὶ τῶν κραδῶν ἄδουσ', Ἀθηναῖοι δ' αἰὲ 40

ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον

διὰ ταῦτα τόνδε τὸν βᾶδον βαδίζομεν,

κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας

πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,

\* Some person of diminutive stature is meant

## THE BIRDS, 17-44

So then this daw, this son of Thaireleides,<sup>a</sup>  
We bought for an obol, and that crow for three.  
But what knew they ? Nothing, but how to—bite !  
Where are you gaping now ? Do you want to lead us  
Against the rocks ? There's no road here, I tell you

PEI. No, not yet here, not even the tiniest path

EU Well, but what says your crow about the road ?

PEI By Zeus, she croaks quite differently now

EU (*shouting*) WHAT DOES SHE SAY ABOUT THE ROAD ?

PEI. She says

She'll gnaw my fingers off that's all she says

EU. Now isn't it a shame that when we are here  
Ready and willing as two men can be  
To go to the ravens,<sup>b</sup> we can't find the way  
For we are sick, spectators, with a sickness  
Just the reverse of that which Sacas<sup>c</sup> has  
He, no true townsman, would perforce press in ;  
Whilst we, with rights of tribe and race unchallenged,  
Townsmen mid townsmen, no man scaring us,  
Spread both our—feet, and flew away from home  
Not that we hate our city, as not being  
A prosperous mighty city, free for all  
To spend their wealth in, paying fines and fees  
Aye, the cicadas chirp upon the boughs  
One month, or two, but our Athenians chirp  
Over their lawsuits all their whole life long.  
That's why we are journeying on this journey now,  
Trudging along with basket, pot, and myrtles,<sup>d</sup>  
To find some quiet easy-going spot,

<sup>b</sup> A proverb, for "going to the dogs"

<sup>c</sup> Acestor, a tragic poet, mentioned also *W* 1221, was a naturalized foreigner Sacas means Scythian

<sup>d</sup> Requisites for sacrifice at founding of the new city (Schol.), *P.* 948 The basket may contain the sacrificial knife, the barley grains and the myrtle wreath, the pot may contain the fire.

## ARISTOPHANES

- ὅποι καθιδρυθέντε διαγενοίμεθ' ἄν 15  
 ὁ δὲ στολὸς νῶν ἐστι παρὰ τὸν Τηρέα  
 τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,  
 εἶ που τοιαύτην εἶδε πόλιν ἧ' πέπτατο  
 ΠΕΙ. οὗτος.  
 ΕΤ τί ἔστιν,  
 ΠΕΙ ἧ' κορώνη μοι πάλαι  
 ἄνω τι φράζει.  
 ΕΤ. χῶ' κολοῖός οὗτος 50  
 ἄνω κέχηνεν ὥσπερ εἰ δεικνύς τί μοι  
 κοῦκ ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα  
 εἰσόμεθα δ' αὐτίκ', ἦν ποιήσωμεν ψόφον  
 ΠΕΙ. ἀλλ' οἷσθ' ὃ δρᾶσον, τῷ σκέλει θένε τὴν πέτραν  
 ΕΤ σὺ δὲ τῇ κεφαλῇ γ', ἢ' ἧ διπλάσιος ὁ ψόφος 55  
 ΠΕΙ σὺ δ' οὖν λίθῳ κόψον λαβῶν  
 ΕΤ πάνυ γ', εἰ δοκεῖ  
 παῖ παῖ  
 ΠΕΙ τί λέγεις οὗτος, τὸν ἔποπα παῖ καλεῖς,  
 οὐκ ἀντὶ τοῦ παιδός σ' ἐχρῆν ἐποποῖ καλεῖν,  
 ΕΤ. ἐποποῖ ποιήσεις τοί με κόπτειν αὖθις αὖ  
 ἐποποῖ  
 ΤΡΟΧΙΛΟΣ τίνες οὗτοι, τίς ὁ βοῶν τὸν δεσπότην, 60  
 ΕΤ Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος  
 ΤΡΟ. οἴμοι τάλας, ὀρνιθοθήρα τουτωῖ.  
 ΕΤ οὕτω 'στι δεινόν, οὐδὲ κάλλιον λέγειν,  
 ΤΡΟ. ἀπολεῖσθον  
 ΕΤ. ἀλλ' οὐκ ἐσμέν ἀνθρώπων  
 ΤΡΟ. τί δαί,  
 ΕΤ. Ὑποδεδιῶς ἔγωγε, Λιβυκὸν ὄρνεον 65

\* τῷ σκέλει κτλ According to the Scholiast there was a boyish joke, *stike the rock with your leg, and the birds will fall down*, δὸς τὸ σκέλος τῇ πέτρῃ, καὶ πεσοῦνται τὰ ὄρνεα.

# THE BIRDS, 45-65

Where we may settle down, and dwell in peace  
 Teircus, the hoopoe, is our journey's aim,  
 To learn if he, in any place he has flown to,  
 Has seen the sort of city that we want

PEI You there !

EU What now ?

PEI My crow keeps croaking upwards  
 Ever so long

EU And here's my jackdaw gaping  
 Up in the air, as if to show me something  
 There must be birds about, I am sure of that  
 Let's make a noise and we shall soon find out

PEI Then harkye, bang your leg against the rock <sup>a</sup>

EU And you, your head ; and there'll be twice the noise

PEI Well, take a stone and knock

EU Yes, I'll do that.

Boy ! Boy !

PEI Eh ! What ! do you call the hoopoe " Boy " ?  
 You should call " Whoop-ho there," not " Boy " of  
 course

EU O, Whoop-ho there ! What, must I knock again ?  
 Whoop-ho !

POLOVER-PAGE <sup>b</sup> Whoever are these ? Who calls my master ?

EU Apollo shield us, what a terrible gape !

P-P These be two bird-catchers O dear, O dear !

EU (*aside*) As nasty-speaking, as unpleasant-looking !

P-P Ye shall both die !

EU. O, we're not men.

P-P What then ?

EU Well, I'm the Panic-struck, a Libyan bird.

<sup>b</sup> A door opens in the rock, and an actor emerges, with a head-dress representing the head of a Dunlin or Plover-page with a long and wide gaping beak. P and E. stumble back, and P falls, then birds escape

# ARISTOPHANES

ΤΡΟ. οὐδὲν λέγεις

ΕΥ. καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν

ΤΡΟ. ὁδὶ δὲ δὴ τίς ἐστὶν ὄρνις, οὐκ ἐρεῖς,

ΠΕΙ. Ἐπικεχοδῶς ἔγωγε, Φασσιανικός.

ΕΥ. ἀτὰρ σὺ τί θηρίον ποτ' εἶ πρὸς τῶν θεῶν,

ΤΡΟ. ὄρνις ἔγωγε δοῦλος

ΕΥ. ἡττήθης τινὸς

70

ἀλεκτρυόνος,

ΤΡΟ. οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης

ἔποψ ἐγένετο, τότε γενέσθαι μ' εὔξατο

ὄρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχη

ΕΥ. δεῖται γὰρ ὄρνις καὶ διακόνου τινός,

ΤΡΟ. οὗτός γ', αἶτ' οἶμαι πρότερον ἀνθρωπός ποτ' ὦν. 75

τότε μὲν ἐρᾷ φαγεῖν ἀφύας Φαληρικὰς

τρέχω 'π' ἀφύας λαβὼν ἐγὼ τὸ τρύβλιον

ἔττους δ' ἐπιθυμῶ, δεῖ τορύνης καὶ χύτρας

τρέχω 'πὶ τορύνην

ΕΥ. τροχίλος ὄρνις οὕτοσί

οἶσθ' οὖν ὁ δρᾶσον, ὦ τροχίλε, τὸν δεσπότην 80

ἡμῖν κάλεσον

ΤΡΟ. ἀλλ' ἀρτίως νῆ τὸν Δία

εὐδαι, καταφαγὼν μύρτα καὶ σέρφους τινάς.

ΕΥ. ὁμῶς ἐπέγειρον αὐτόν.

ΤΡΟ. οἶδα μὲν σαφῶς

ὅτι ἀχθέσεται, σφῶν δ' αὐτὸν εἶνεκ' ἐπεγερωῶ.

ΠΕΙ. κακῶς σὺ γ' ἀπόλοι', ὥς μ' ἀπέκτεινας δέει 85

ΕΥ. οἴμοι κακοδαίμων, χῶ κολοιός μοῖχεται

ὑπὸ τοῦ δέους

ΠΕΙ. ὦ δειλότατον σὺ θηρίων,

δείσας ἀφήκας τὸν κολοιόν;

# THE BIRDS, 66-88

P -P Nonsense !

EU. No nonsense look for yourself and see <sup>a</sup>

P -P And *he*—what bird is he ? come, won't you answer ?

PEI I ? I'm a pheasant, and a yellow-tailed one

EU But O by all the Gods, whatever are you ?

P -P A serving-bird

EU What, vanquished by some gamecock

In fight ? <sup>b</sup>

P.-P No, but my master, when he first  
Became a hoopoe, prayed that I might turn  
Into a bird, to be his servant still

EU What, does a bird require a serving-bird ?

P -P. *He* does, as having been a man, I fancy.  
So when he wants to taste Phaleric saunders,  
I run for the saunders, catching up a dish  
Does he want soup ? then where's the pot and ladle ?  
I run for the ladle

EU. A regular running-page  
Now haikye, Plover-page, run in and call  
Your master out

P -P Great Zeus ! he has just been eating  
Myrtles and midges, and is gone to roost

EU. But still, do wake him

P -P. Well, I know he won't  
Like to be waked, still for your sake I'll do it <sup>c</sup>

PEI Confound the bird ! he frightened me to death.

EU. O dear ! O dear ! my heart went pit-a-pat,  
My daw's gone too

PEI. (*severely*) Gone ! O you coward you,  
You let him go !

<sup>a</sup> "Dicit hoc, quasi prae timore cacaverit," according to the Schol.

<sup>b</sup> Perhaps alluding to the line quoted by Plutarch, *Alc.* iv ἐπιτηξέ, ἀλέκτωρ δοῦλον ὡς κλῖνας πτερών.

<sup>c</sup> *Exit the Plover-page.*

# ARISTOPHANES

ΕΤ εἰπέ μοι,  
 σὺ δὲ τὴν κορώνην οὐκ ἀφήκας καταπεσών,  
 ΠΕΙ μὰ Δί' οὐκ ἔγωγε  
 ΕΤ ποῦ γάρ ἐστ',  
 ΠΕΙ ἀπέπτατο 90  
 ΕΤ οὐκ ἄρ' ἀφήκας, ὦγάθ' ὥς ἀνδρείος εἶ  
 ΕΠΟΥ ἄνοιγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ  
 ΕΤ. ὦ Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ τὸ θηρίον,  
 τίς ἢ πτέρωσις, τίς ὁ τρόπος τῆς τριλοφίας,  
 ΕΠ τίνες εἰσὶ μ' οἱ ζητοῦντες,  
 ΕΤ οἱ δώδεκα θεοὶ 95  
 εἷξασιν ἐπιτρῦφαί σε  
 ΕΠ μῶν με σκώπτετον  
 ὀρῶντε τὴν πτέρωσιν; ἦν γάρ, ὦ ξένος,  
 ἄνθρωπος  
 ΕΤ οὐ σοῦ καταγελῶμεν  
 ΕΠ ἀλλὰ τοῦ,  
 ΕΤ τὸ ράμφος ἡμῶν σου γέλοιον φαίνεται  
 ΕΠ τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται 100  
 ἐν ταῖς τραγωδίαισιν ἐμὲ τὸν Τηρέα  
 ΕΤ Τηρεὺς γὰρ εἶ σύ, πότερον ὄρνις ἢ ταῶς,  
 ΕΠ. ὄρνις ἔγωγε  
 ΕΤ. κῆτά σοι ποῦ τὰ πτερά,  
 ΕΠ ἐξερρύηκε  
 ΕΤ πότερον ὑπὸ νόσου τινός,  
 ΕΠ. οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα 105  
 πτερορρυεῖ τε καὶ θις ἕτερα φύομεν  
 ἀλλ' εἵπατόν μοι σφὼ τίν' ἐστόν,  
 ΕΤ. νῶ, βροτώ  
 ΕΠ. ποδαπὼ τὸ γένος;

# THE BIRDS, 88-108

- EU. Well, didn't you fall down,  
 And let your crow go ?  
 PEI No, I didn't No !  
 EU Where is she then ?  
 PEI She flew away herself  
 EU You didn't let her go You're a brave boy !<sup>a</sup>  
 HOPOE Throw wide the wood, that I may issue forth !  
 EU O Heracles, why what in the world is this ?  
 What feathering's here ? What style of triple-cresting ?  
 HOO. Who be the folk that seek me ?  
 EU The Twelve Gods  
 Would seem to have wrought your ruin  
 HOO What, do you jeer me,  
 Seeing the way I'm feathered ? Strangers, I  
 Was once a man  
 EU It's not at you we're laughing  
 HOO What is it then ?  
 EU Your beak looks rather funny  
 HOO This is the way that Sophocles disguises  
 The manly form of Teireus in his Play <sup>b</sup>  
 EU What, are you Teireus ? Are you bird or peacock ?<sup>c</sup>  
 HOO I am a bird  
 EU Then, where are all your feathers ?  
 HOO They've fallen off !  
 EU What ! from disease, or why ?  
 HOO No, but in winter-time all birds are wont  
 To moult their feathers, and then fresh ones grow.  
 But tell me what *ye* are  
 EU. We ? mortal men  
 HOO And of what race ?

<sup>a</sup> Enter Hoopoe upon the ελεούκλημα, which bears a small coppice in which his wife the Nightingale lies asleep The Hoopoe has no feathers except on head and wings <sup>b</sup> The Terentius

<sup>c</sup> The peacock had recently been introduced into Athens, and E does not know much about it



# ARISTOPHANES

- ΕΤ. ὄθεν αἱ τριήρεις αἱ καλάι  
 ΕΠ. μῶν ἡλιαστά,  
 ΕΤ. μᾶλλὰ θατέρου τρόπου,  
 ἀπηλιαστά  
 ΕΠ. σπείρεται γὰρ τοῦτ' ἐκεῖ 110  
 τὸ σπέρμ',  
 ΕΤ. ὀλίγον ζητῶν ἄν ἐξ ἀγροῦ λάβοις.  
 ΕΠ. πράγους δὲ δὴ τοῦ δεομένω δευρ' ἦλθετον;  
 ΕΤ. σοὶ ξυγγενέσθαι βουλομένω  
 ΕΠ. τίνος πέρι,  
 ΕΤ. ὅτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νῶ ποτέ,  
 κάργυριον ὠφείλῃσας, ὥσπερ νῶ ποτέ, 116  
 κοῦκ ἀποδιδοὺς ἔχαιρες, ὥσπερ νῶ ποτέ·  
 εἴτ' αὖθις ὀρνίθων μεταλλάξας φύσιν  
 καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,  
 καὶ πάνθ' ὅσαπερ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς·  
 ταῦτ' οὖν ἰκέται νῶ πρὸς σέ δευρ' ἀφίγμεθα, 120  
 εἴ τινα πόλιν φράσειας ἡμῖν, εὖερον  
 ὥσπερ σισύραν, ἐγκατακλινῆναι μαλθακὴν.  
 ΕΠ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν,  
 ΕΤ. μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῶν  
 ΕΠ. ἀριστοκρατεῖσθαι δῆλος εἰ ζητῶν  
 ΕΤ. ἐγώ, 126  
 ἦκιστα· καὶ τὸν Σκελλίου βδελύττομαι  
 ΕΠ. ποῖαν τιν' οὖν ἦδιστ' ἂν οἰκοῦτ' ἂν πόλιν;  
 ΕΤ. ὅπου τὰ μέγιστα πράγματ' εἴη τοιάδε·  
 ἐπὶ τὴν θύραν μου πρῶ τις ἐλθὼν τῶν φίλων  
 λέγοι ταδί· “ πρὸς τοῦ Διὸς τοῦλυμπίου 130  
 ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία

<sup>a</sup> Eurip *Medea*, 808 μηδ' ἡσυχάειν ἀλλὰ θατέρου τρόπου.

<sup>b</sup> ὡς ὀλίγων ὄντων τῶν μισοδίκων, καὶ τούτων ἀγροίκων Schol

# THE BIRDS, 108-131

- EU. Whence the brave galleys come  
 HOO Not dicasts, are ye ?  
 EU No, the other sort "  
 We're anti-dicasts  
 HOO. Grows that seedling there ?  
 EU. Aye in the country you can find a few,  
 If you search closely <sup>b</sup>  
 HOO But what brings you hither ?  
 EU. To talk with you a little  
 HOO What about ?  
 EU. You were a man at first, as we are now,  
 And had your creditors, as we have now,  
 And loved to shirk your debts, as we do now,  
 And then you changed your nature, and became  
 A bird, and flew round land and sea, and know  
 All that men feel, and all that birds feel too  
 That's why we are come as suppliants here, to ask  
 If you can tell us of some city, soft  
 As a thick rug, to lay us down within  
 HOO Seek ye a mightier than the Cranaan town <sup>c</sup> ?  
 EU A mightier, no, a more commodious, yes.  
 HOO. Aristocratic ?  
 EU Anything but that !  
 I loathe the very name of Scellias' son <sup>d</sup>  
 HOO. What sort of city would ye like ?  
 EU Why, one  
 Where my worst trouble would be such as this ;  
 A friend at daybreak coming to my door  
 And calling out *O by Olympian Zeus,*  
*Take your bath early then come round to me,*

<sup>c</sup> i.e. Athens, the most ancient name of which was *κρاناα*, "the rugged"

<sup>d</sup> Aristocrates, chosen because of his name. He took part in the oligarchical revolution of the Four Hundred. See Thuc viii 89

# ARISTOPHANES

λουσάμενα πρῶ· μέλλω γὰρ ἔστιαν γάμους·  
καὶ μηδαμῶς ἄλλως ποιήσης εἰ δὲ μή,  
μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω κακῶς "

ΕΠ νῆ Δία τάλαιπῶρων γε πραγμάτων ἐρᾷς. 135  
τί δαὶ σύ,

ΠΕΙ. τοιούτων ἐρῶ καὶ γὼ  
ΕΠ τίνων,

ΠΕΙ ὅπου ξυναντῶν μοι ταδί τις μέμψεται,  
ὥσπερ ἀδικηθεῖς, παιδὸς ὠραίου πατὴρ  
"καλῶς γέ μου τὸν υἱόν, ὦ Στιλβωνίδη,  
εὐρὼν ἀπιόντ' ἀπὸ γυμνασίου λελουμένον 140  
οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου,  
οὐκ ὠρχιπέδησας, ὣν ἐμοὶ πατρικὸς φίλος "

ΕΠ ὦ δειλακρίων σὺ τῶν κακῶν οἷων ἐρᾷς  
ἀτὰρ ἔστι γ' ὅποιαν λέγετον εὐδαίμων πόλις  
παρὰ τὴν ἐρυθρὰν θάλατταν

ΕΤ οἴμοι, μηδαμῶς 145  
ἡμῖν παρὰ τὴν θάλατταν, ἵν' ἀνακύβεται  
κλητῆρ' ἄγουσ' ἔωθεν ἡ Σαλαμινία  
'Ελληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι;

ΕΠ τί οὐ τὸν Ἥλεϊον Λέπρεον οἰκίζετον  
ἐλθόνθ',

ΕΤ ὅτι νῆ τοὺς θεούς, ὅσ' οὐκ ἰδῶν, 150  
βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.

ΕΠ ἀλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπούντιοι,  
ἵνα χρὴ κατοικεῖν

ΕΤ ἀλλ' ἔγωγ' Ὀπούντιος  
οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου

<sup>a</sup> A term applied generally to the seas which wash the S.-W coasts of Asia

<sup>b</sup> The Paralos and the Salamina were the two special dispatch-boats of Athens. The S had been sent some few months before to bring back Alcibiades from Sicily.

# THE BIRDS, 132-154

*You and your children, to the wedding banquet  
I'm going to give Now pray don't disappoint me,  
Else, keep your distance, when my money's—gone*

HOO Upon my word, you are quite in love with troubles !  
And you ?

PEI I love the like

HOO But tell me what

PEI To have the father of some handsome lad  
Come up and chide me with complaints like these,  
*Fine things I hear of you, Stilbonides,  
You met my son returning from the baths,  
And never kissed, or hugged, or fondled him,  
You, his paternal friend ! You're a nice fellow*

HOO. Poo! Poppet, you are in love with ills indeed.  
Well, there's the sort of city that ye want  
By the Red Sea <sup>a</sup>

EU. Not by the sea ! Not where  
The Salamman,<sup>b</sup> with a process-scraper  
On board, may heave in sight some early morn.  
But can't you mention some Hellenic town ?

HOO Why don't ye go and settle down in Elis,  
At Lepieus <sup>c</sup> ?

EU Lepious ! I was never there,  
But for McIanthus' <sup>d</sup> sake I loathe the name  
HOO. Well then the Opuntians up in Locuis, there's  
The place to dwell in !

EU I become Opuntius <sup>e</sup> !  
No thank you, no, not for a talent of gold

<sup>a</sup> Lepieus, or Leprium, had been tributary to Elis ; but after a dispute, was awarded by the Spartan arbitrators to their own enfranchized Helots. The Eleans, indignant, in 420 B.C. formed an alliance with Athens, Argos, Elis, and Mantinea (Thuc. v. 31, 34, 47)

<sup>b</sup> A tragic poet, P. 804, 1009, who was said to be a leper.

<sup>c</sup> Opuntius was an obnoxious informer Schol

# ARISTOPHANES

οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος, 155.  
σὺ γὰρ οἶσθ' ἀκριβῶς

ΕΠ οὐκ ἄχαρις ἐς τὴν τριβὴν

οὐ πρῶτα μὲν δεῖ ζῆν ἄνευ βαλλαντίου

ΕΤ. πολλήν γ' ἀφείλες τοῦ βίου κιβδηλίαν

ΕΠ. νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα 160  
καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια.

ΕΤ. ὑμεῖς μὲν ἄρα ζῆτε νυμφίων βίον

ΠΕΙ. φεῦ φεῦ·

ἦ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,  
καὶ δύναμιν ἥ γένοιτ' ἄν, εἰ πίθοισθέ μοι.

ΕΠ τί σοι πιθώμεσθ',

ΠΕΙ. ὃ τι πίθησθε, πρῶτα μὲν 165  
μὴ περιπέτεσθε πανταχῇ κεχηνότες

ὥς τοῦτ' ἄτιμον τοῦργον ἐστὶν αὐτίκα

ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη

“ τίς ἔστιν οὗτος, ” ὁ Τελέας ἐρεῖ ταδί

“ ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος, 170  
ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταυτῷ μένων ”

ΕΠ. νῆ τὸν Διόνυσον εὖ γε μωμᾷ ταυταγί

τί ἂν οὖν ποιοῖμεν,

ΠΕΙ οἰκίσσατε μίαν πόλιν.

ΕΠ ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν,

ΠΕΙ ἄλληθες, ὦ σκαιότατον εἰρηκῶς ἔπος,  
βλέψον κάτω.

ΕΠ. καὶ δὴ βλέπω

ΠΕΙ. βλέπε νῦν ἄνω. 175

ΕΠ. βλέπω

ΠΕΙ. περίαγε τὸν τράχηλον

ΕΠ νῆ Δία

ἀπολαύσομαί τί γ', εἰ διαστραφῇσομαι.

## THE BIRDS, 155–177

**But this, this bird-life here, you know it well,  
What is this like ?**

HO0                      A pleasant life enough  
Foremost and first you don't require a purse

EU There goes a grand couplet of our life!

100 Then in the gardens we enjoy the myrtles,  
The cress, the poppy, the white sesame "

**EU** Why, then, ye live a bridegroom's jolly life

**PEI** Oh ! Oh !

O the grand scheme I see in the buds' reach,  
And power to grasp it, if ye'd trust to me !

HO0 Trust you in what?

**PEI.**                         What? First don't fly about  
In all directions, with your mouths wide open  
That makes you quite despised With us, for instance,  
If you should ask the flighty people there,  
*Who is that fellow?* Teleas<sup>b</sup> would reply,  
*The man's a bird, a flighty feckless bird,*  
*Inconsequential, always on the move*

HOO Well blamed, i' faith, but what we ought to do,  
Tell us

**PEI**      **Live all together    found one State**

HOO What sort of State are birds to found, I wonder

**PEI** Aye, say you so ? You who have made the most  
Idiotic speech, look down.

**HOO.** **I do.**

**PEI** Look up.

**NOO. I do**

**PEI** Twirl round your head.

800 Zeus ! I shall be  
A marvellous gainer, if I twist my neck !

\* Sesame-cake was used at weddings. Myrtle and sisymbria were sacred to Aphrodite.

<sup>b</sup> A flatterer, satirized by Phrynichus, here declaiming against his own pet fault. See 1025

# ARISTOPHANES

ΠΕΙ	εἶδές τι,	
ΕΠ	τὰς νεφέλας γε καὶ τὸν οὐρανὸν	
ΠΕΙ	οὐχ οὗτος οὖν δήπου 'στὶν ὀρνίθων πόλος,	
ΕΠ	πόλος, τίνα τρόπον,	
ΠΕΙ	ὥσπερ εἰ λέγοις, τόπος	180
	ὅτι δὲ πολεῖται τοῦτο καὶ διέρχεται	
	ἅπαντα διὰ τούτου, καλεῖται νῦν πόλος	
	ἣν δ' οἰκίσσητε τοῦτο καὶ φράξηθ' ἅπαξ,	
	ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις	
	ὥστ' ἄρξεται ἄνθρώπων μὲν ὥσπερ παρνόπων,	185
	τοὺς δ' αὖ θεοὺς ἀπολείτε λιμῶ Μηλίῳ	
ΕΠ	πῶς,	
ΠΕΙ	ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς	
	εἶθ' ὥσπερ ἡμεῖς, ἣν ἰέναι βουλόμεθα	
	Πυθῶδε, Βοιωτοὺς δίοδον αἰτούμεθα,	
	οὕτως, ὅταν θύσωσιν ἄνθρωποι θεοῖς,	190
	ἣν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοί,	
	διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους	
	τῶν μηρίων τὴν κνίσαν οὐ διαφρήσετε	
ΕΠ.	ἰοὺ ἰοὺ	
	μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,	
	μὴ γὰρ νόημα κομψότερον ἤκουσά πω	195
	ὥστ' ἂν κατοικίξοιμι μετὰ σοῦ τὴν πόλιν,	
	εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις	
ΠΕΙ.	τίς ἂν οὖν τὸ πρᾶγμ' αὐτοῖς διηγήσαιο;	
ΕΠ.	σὺ	
	ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ	
	εἰδίδαξα τὴν φωνήν, ξυνὼν πολὺν χρόνον	200

\* The Greeks had acquired from the Babylonians the conception of the heavens as "a pole" or hollow sphere revolving round and enclosing the earth. This "pole" is the dwelling of the birds, and, according to Peisthetaerus, is so called because it

## THE BIRDS, 178-200

PEI What did you see ?

HOO I saw the clouds and sky

PEI And is not that the Station <sup>a</sup> of the Buds ?

HOO Station ?

PEI As one should say, then habitation  
Here while the heavens revolve, and yon great dome  
Is moving round, ye keep your Station still  
Make this your city, fence it round with walls,  
And from your Station is evolved your State.  
So ye'll be lords of men, as now of locusts,  
And Melian famine <sup>b</sup> shall destroy the Gods  
HOO Eh ! how ?

PEI The Air's betwixt the Earth and Sky  
And just as we, if we would go to Pytho,  
Must crave a grant of passage from Boeotia,  
Even so, when men slay victims to the Gods,  
Unless the Gods pay tribute, ye in turn  
Will grant no passage for the savoury steam  
To rise through Chaos, and a realm not thens.

HOO Huiiah !  
O Earth ! ods traps, and nets, and gins, and snares,  
Thus is the nattiest scheme that e'er I heard of !  
So with your aid I'm quite resolved to found  
The city, if the other buds concur

PEI And who shall tell them of our plan ?

HOO Yourself

O they're not mere barbarians, as they were  
Before I came I've taught them language now

"moves about" (πολείται), and all things "go on in it" as they do in space (τόπος). Then πόλος suggests πόλις and πολίται. But it seems impossible to keep up the play on words "I have given," says Rogers, "a slightly different turn to the passage"

<sup>b</sup> About ten or twelve months before the production of this play, the Melians had been reduced by famine, for their terrible fate see Thuc. v. 89-116.



# ARISTOPHANES

- ΠΕΙ πῶς δῆτ' ἂν αὐτοὺς ξυγκαλέσειας;  
 ΕΠ ῥαδίως  
 δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,  
 ἔπειτ' ἀνγείρας τὴν ἐμὴν ἀηδόνα,  
 καλοῦμεν αὐτοὺς οἱ δὲ νῶν τοῦ φθέγματος  
 ἔάνπερ ἐπακούσωσι, θεύσονται δρόμῳ 205
- ΠΕΙ. ὦ φίλτατ' ὀρνίθων σὺ μὴ νυν ἔσταθι  
 ἀλλ' ἀντιβολῶ σ' ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην  
 ἔσβαινε κἀνέγειρε τὴν ἀηδόνα
- ΕΠ 210  
 ἄγε σύννομέ μοι παῦσαι μὲν ὕπνου,  
 λῦσον δὲ νόμους ἱερῶν ὕμνων,  
 οὓς διὰ θείου στόματος θρηνεῖς,  
 τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἴτυν  
 ἐλελιζομένη διεροῖς μέλεσιν  
 γέννος ξουθῆς.  
 καθαρὰ χωρεῖ διὰ φυλλοκόμου 215  
 σμίλακος ἥχῳ πρὸς Διὸς ἔδρας,  
 ἣν' ὁ χρυσοκόμας Φοῖβος ἀκούων  
 τοῖς σοῖς ἐλέγοις ἀντιψάλλων  
 ἐλεφαντόδετον φόρμιγγα θεῶν  
 ἴστησι χορούς διὰ δ' ἀθανάτων 220  
 στομάτων χωρεῖ ξύμφωνος ὁμοῦ  
 θεία μακάρων ὁλολυγῆ.  
 (αὐλεῖ)
- ΕΤ ὦ Ζεῦ βασιλεῦ τοῦ φθέγματος τοῦρνηθίου  
 οἷον κατεμελίτωσε τὴν λόχμην ὅλην
- ΠΕΙ οὗτος.
- ΕΤ τί ἔστιν,
- ΠΕΙ οὐ σιωπήσει,

<sup>a</sup> Compare 744, and Eurip. *Helen*. 1111.

## THE BIRDS, 201-225

PEI But how to call them hither ?

HOO 'That's soon done.

I've but to step within the coppice heic,  
And wake my sleeping nightingale, and then  
We'll call them, both together Bless the buds,  
When once they hear our voices, they'll come running.

PEI You darling bird, now don't delay one instant  
O I beseech you get at once within  
Your little copse, and wake the nightingale !

*(The Hoopoe's Serenade)*

HOO Awake, my mate !

Shake off thy slumbers, and clear and strong  
Let loose the floods of thy glorious song,  
The sacred duge of thy mouth divine  
For sore-wept Itys, thy child and mine,  
Thy tender tappings his name prolong  
With the liquid note of thy tawny throat ; "  
Through the leafy curls of the woodbine sweet  
The pure sound mounts to the heavenly seat,  
And Phoebus, lord of the golden hair,  
As he lists to thy wild plaint echoing there,  
Draws answering strains from his ivoryed lyre,  
Till he stirs the dance of the heavenly choir,  
And calls from the blessed lips on high  
Of immortal Gods, a divine reply  
To the tones of thy witching melody

*(The sound of a flute is heard within, imitating the  
nightingale's song)*

EU O Zeus and King, the little birdie's voice !

O how its sweetness homed all the copse !

PEI Hi !

EU Well ?

PEI Keep quiet.

# ARISTOPHANES

ΕΥ	τί δαί,	225
ΠΕΙ	οὐποψ μελωδεῖν αὖ παρασκευάζεται	
ΕΠ	ἐποποποποποποποποποποί, ἰώ, ἰώ, ἴτω, ἴτω, ἴτω, ἴτω,	
	ἴτω τις ὧδε τῶν ἐμῶν ὁμοπτέρων ὅσοι τ' εὐσπόρους ἀγροίκων γύας νέμεσθε, φύλα μυρία κριθοτράγων σπερμολόγων τε γένη ταχὺ πετόμενα, μαλθακὴν ἰέντα γῆρυν ὅσα τ' ἐν ἄλοκι θαμὰ βῶλον ἀμφιτιττυβίζεθ' ὧδε λεπτὸν ἡδομένα φωνᾷ τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ κλάδεσι νομὸν ἔχει, τά τε κατ' ὄρεα τὰ τε κοτινοτράγα τὰ τε κομαροφάγα, ἀνύσατε πετόμενα πρὸς ἐμὰν αὐδάν τριοτὸ τριοτὸ τοτοβρίξ.	230
	οἷ θ' ἐλείας παρ' αὐλῶνας ὀξυστόμους ἐμπίδας κάπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους ἔχετε λειμῶνά τ' ἐρόεντα Μαραθῶνος, ὄρ- νις πτερυγοποιίκιλός τ' ἄτταγαῖς ἄτταγαῖς	235
	ὦν τ' ἐπὶ πόντιον οἶδμα θαλάσσης φύλα μετ' ἀλκυόνεσσι ποτᾶται,	250

<sup>a</sup> Or, *sharply biting*, as in Aesch. *Prom* 692, 822.

<sup>b</sup> From Alcman, *Frag.* 26

βάλε δὴ βάλε κηρύλος εἴην  
ὅς τ' ἐπὶ κύματι ἀνθος ἀμ' ἀλκυόνεσσι ποτῆται

## THE BIRDS, 225-251

EU.

Why ?

PEI.

The Hoopoe here

Is going to favour us with another song

*(The Bird-call by the Hoopoe and Nightingale conjointly, the  
Nightingale's song being imitated, as before, by the flute)*

HOO Whoop-ho ! Whoop-ho !

Whoop-hoop-hoop-hoop-hoop-ho !

Hoi ! Hoi ! Hoi ! Come, come, come, come, come !

*(The land-birds)*

Come hither any bud with plumage like my own,  
Come hither ye that batten on the acres newly sown,  
On the acres by the farmer neatly sown,  
And the myriad tribes that feed on the barley and  
the seed,

The tribes that lightly fly, giving out a gentle cry ;  
And ye who round the clod, in the furrow-riven sod,  
With voices sweet and low, twitter flitter to and fro,  
Singing *tlo, tlo, tlo, tiotinx*,

And ye who in the gardens a pleasant harvest glean,  
Lurking in the branches of the ivy ever green,  
And ye who top the mountains with gay and airy flight,  
And ye who in the olive and the arbutus delight,  
Come hither one and all, come flying to our call,  
*Triotó, triotó, totobrinx*

*(The marsh-birds)*

Ye that snap up the gnats, shrilly voiced,<sup>a</sup>  
Mid the deep water-glens of the fens,  
Or on Marathon's expanse haunt the lea, fair to see,  
Or career o'er the swamps, dewy-moist,  
And the bud with the gay mottled plumes, come away,  
Francolín ! Francolín ! come away !

*(The sea-birds)*

Ye with the halcyons flitting delightedly  
Over the surge of the infinite Sea,<sup>b</sup>

# ARISTOPHANES

δεῦρ' ἵτε πευσόμενοι τὰ νεώτερα,  
πάντα γὰρ ἐνθάδε φῦλ' ἀθροίζομεν  
οἰωνῶν ταναοδείρων

<p>ἦκει γάρ τις δριμύς πρέσβυς     καινὸς γνώμην, καινῶν ἔργων τ' ἐγχειρητής ἀλλ' ἵτ' ἐς λόγους ἅπαντα, δεῦρο, δεῦρο, δεῦρο, δεῦρο, δεῦρο τοροτοροτοροτοροτιξ     κιikkaβαῦ κιikkaβαῦ τοροτοροτοροτορολιλιλίξ</p>	<p>255</p> <p>200</p>
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ΠΕΙ	ὀρᾶς τιν' ὄρνιν,		
ΕΤ.	μὰ τὸν Ἀπόλλω ἔγω μὲν οὐ		
	καίτοι κέχηνά γ' ἐς τὸν οὐρανὸν βλέπων		
ΠΕΙ.	ἄλλως ἄρ' οὐποψ, ὥς ἔοικ', ἐς τὴν λόχμην		
	ἐμβὰς ἐπῶξε χαραδριὸν μιμούμενος		265

ΕΠ   τοροτιξ τοροτιξ

ΠΕΙ	ὠγάθ' ἀλλ' οὖν οὐτοσί καὶ δὴ τις ὄρνις ἔρχεται.	
ΕΤ	νὴ Δί' ὄρνις δῆτα τίς ποτ' ἐστίν, οὐ δῆπου ταῶς,	
ΠΕΙ.	οὗτος αὐτὸς νῶν φράσει τίς ἐστίν ὄρνις οὐτοσί,	
ΕΠ	οὗτος οὐ τῶν ἡθάδων τῶνδ' ὦν ὀρᾶθ' ὑμεῖς ἀεὶ, ἀλλὰ λιμναῖος	270
ΕΤ.	βαβαὶ καλὸς γε καὶ φοινικιοῦς.	
ΕΠ	εἰκότως· καὶ γὰρ ὄνομ' αὐτῷ γ' ἐστὶ φοινικόπτερος	

<sup>a</sup> As the lapwing flies "far from its nest," and calls as if to its young, and meets with no response

<sup>b</sup> Four birds pass before the audience, and disappear on the other side

## THE BIRDS, 252-273

Come to the great Revolution awaiting us,  
Hither, come hither, come hither to me.  
Hither, to listen to wonderful words,  
Hither we summon the tape-necked buds

For hither has come a shrewd old file,  
Such a deep old file, such a sharp old file,  
His thoughts are new, new deeds he'll do,  
Come here, and confer with this shrewd old file.  
Come hither ! Come hither ! Come hither !  
Toro-toro-toro-torotinx !  
Kikkabau, kikkabau !  
Toro-toro-toro-toro-hlhlx !

PEI See any bud ?

EU By Apollo no, not I,  
Though up I gaze with mouth and eyes wide open.

PEI. Methinks the Hoopoe played the lapwing's tick,<sup>a</sup>  
Went in the copse, and whooped, and whooped for  
nothing

HOO. Torotinx ! Torotinx.

PEI Comrade, here's a bud approaching,  
coming to receive our visit <sup>b</sup>

EU Aye by Zeus, what bird do you call it ?  
Surely not a peacock, is it ?

PEI. That the Hoopoe here will teach us  
Prithee, friend, what bud is he ?

HOO That is not a common object,  
such as you can always see ,  
That's a marsh-bud.

EU Lovely creature ! nice and red like flaming flame.

HOO So he should be, for Flamingo  
is the lovely creature's name.

# ARISTOPHANES

- ΕΤ οὔτος ὦ σέ τοι  
 ΠΕΙ τί βωστρεῖς,  
 ΕΤ. ἕτερος ὄρνις οὔτοσί  
 ΠΕΙ νῆ Δι' ἕτερος δῆτα χοῦτος ἔξεδρον χώραν ἔχων 276  
 τίς ποτ' ἔσθ' ὁ μουσόμεντις ἀτοπος ὄρνις ὀριβάτης,  
 ΕΠ ὄνομα τούτῳ Μῆδος ἔστι  
 ΠΕΙ Μῆδος, ὦναξ Ἰπράκλεις  
 εἶτα πῶς ἄνευ καμήλου Μῆδος ὦν ἐσέπτατο,  
 ΕΤ ἕτερος αὖ λόφον κατειληφώς τις ὄρνις οὔτοσί  
 ΠΕΙ τί τὸ τέρας τουτί ποτ' ἐστίν, οὐ σὺ μόνος ἄρ' ἦσθ'  
 ἔποιψ,  
 280  
 ἀλλὰ χοῦτος ἕτερος,  
 ΕΠ. οὔτοσί μὲν ἔστι Φιλοκλέους  
 ἐξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις  
 Ἰππόνικος Καλλίου καὶ Ἰππονίκου Καλλίας.  
 ΠΕΙ Καλλίας ἄρ' οὔτος οὔρνις ἐστίν ὥς πτερορρυεῖ  
 ΕΠ ἄτε γὰρ ὦν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται, 285  
 αἶ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.  
 ΠΕΙ ὦ Πόσειδον ἕτερος αὖ τις βαπτὸς ὄρνις οὔτοσί  
 τίς ὀνομάζεται ποθ' οὔτος,  
 ΕΠ. οὔτοσί κατωφαγᾶς.

<sup>a</sup> From Soph. *Tyrr.* τίς ὄρνις οὔτος, ἔξεδρον χώραν ἔχων, where *ἐξεδρος* is not "foreign," "strange," but is used in an augural sense "not good," "inauspicious", cf Eur *Heracleid* M. 596

<sup>b</sup> From Aesch *Edonians*, which the Schol gives as τίς ποτ' ἔσθ' ὁ μουσόμεντις, ἀλαλος, ἀβρατεὺς ὃν σθένει; emended by R. to ἀβροβάτης ἀνήρ

<sup>c</sup> A fictitious pedigree (1) the speaker, the Terens of Sophocles, (2) the Teireus of Philocles, another poet, *W* 462; (3) the newcomer. A grandson was often named after his grand-sire The Callias who at this time was the head of his illustrious

# THE BIRDS, 274-288

EU. Hi there !  
 PEI                   What ?   The row you're making !  
 EU                               Heic's another, full in view.  
 PEI. Aye by Zeus, another truly,  
   with a foreign aspect too <sup>a</sup>  
          Who is he, the summit-ascending,  
   Musc-prophetical, wondrous bird ? <sup>b</sup>  
 HOO He's a Median  
 PEI               He a Median !   Heracles, the thing's absurd  
          How on earth without a camel  
   could a Median hither fly ?  
 EU   Here they're coming , here's another,  
   with his crest crested high  
 PEI Goodness gracious, that's a hoopoe ;  
   yes, by Zeus, another one !  
          Are not *you* the only Hoopoe ?  
 HOO                   I'm his grandsire , he's the son  
          Of the Philocléan hoopoe  
   as with you a name will pass,  
          Calhas siring Hipponicus, Hipponicus Calhas <sup>c</sup>  
 PEI. O then that is Calhas is it ?  
   How his feathers moult away !  
 HOO Aye, the simple generous creature,  
   he's to parasites a prey  
          And the females flock around him,  
   plucking out his feathers too.  
 PEI O Poseidon, here's another ;  
   here's a bird of brilliant hue !  
          What's the name of this, I wonder  
 HOO.                   That's a Glutton <sup>d</sup> styled by us.

house dissipated its wealth and terminated its glory (F 432,  
 E 810)

<sup>a</sup> A fictitious bird, intended to throw ridicule on Cleonymus,  
 coward and glutton. He cast his shield away no doubt at the  
 battle of Delium : 290, 1475



# ARISTOPHANES

- ΠΕΙ ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος,  
 ΕΤ. πῶς ἄρ' οὖν Κλεώνυμός γ' ὦν οὐκ ἀπέβαλε τὸν  
 λόφον, 290
- ΠΕΙ ἀλλὰ μέντοι τίς ποθ' ἢ λόφωσις ἢ τῶν ὀρνέων,  
 ἢ 'πὶ τὸν δίαυλον ἦλθον,
- ΕΠ. ὥσπερ οἱ Κᾶρες μὲν οὖν  
 ἐπὶ λόφων οἰκοῦσιν ὡγάθ' ἀσφαλείας οὐνεκα
- ΠΕΙ. ὦ Πόσειδον οὐχ ὀρᾶς ὅσον συνείλεκται κακὸν  
 ὀρνέων,
- ΕΤ. ὦναξ Ἄπολλον τοῦ νέφους ἰοῦ ἰού, 295  
 οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον
- ΠΕΙ. οὐτοσὶ πέρδιξ, ἐκεινοσί γε νῆ Δί' ἀτταγᾶς,  
 οὐτοσὶ δὲ πηνέλοψ, ἐκεινηὶ δέ γ' ἄλκυών
- ΕΤ. τίς γάρ ἐσθ' οὕπισθεν αὐτῆς,
- ΠΕΙ. ὅστις ἐστί, κειρύλος
- ΕΤ. κειρύλος γάρ ἐστιν ὄρνις,
- ΠΕΙ. οὐ γάρ ἐστι Σποργίλος; 300  
 χαῦτηί γε γλαῦξ.
- ΕΤ. τί φῆς, τίς γλαῦκ' Ἀθήναζ' ἤγαγεν,  
 ΠΕΙ. κίττα, τρυγῶν, κορυδός, ἐλεᾶς, ὑποθυμῖς, περιστερὰ,  
 νέρτος, ἰέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλή-  
 πυρις,  
 πορφυρίς, κερχνής, κολυμβίς, ἀμπελῖς, φήνη, δρύοιψ.
- ΕΤ. ἰοῦ ἰοῦ τῶν ὀρνέων,  
 ἰοῦ ἰοῦ τῶν κοιφίχων. 305

<sup>a</sup> The ὀπλιτοδρόμοι ran in armour, with crested helmet

<sup>b</sup> Enter Chorus of 24 birds, all crowding together

<sup>c</sup> κηρύλος (251 note) changed to κειρύλος, as if from κείρειν, to raise a laugh against Sporgilus the barber (Schol.)

<sup>d</sup> A proverb, like "carrying coals to Newcastle"

# THE BIRDS, 289-306

- PEI Is there then another Glutton  
 than our own Cleonymus ?  
 EU Our Cleonymus, I fancy,  
 would have thrown his crest away.  
 PEI But what means the crest-equipment  
 of so many birds, I pray ?  
 Are they going to race in armour ?<sup>a</sup>  
 HOO No, my worthy friend, they make  
 Each his dwelling, like the Carians,  
 on the crests for safety's sake.<sup>b</sup>  
 PEI O Poseidon, what the mischief !  
 see the birds are everywhere  
 Fluttering onward  
 EU King Apollo, what a cloud ! O ! O ! look there,  
 Now we cannot see the entrance  
 for the numbers crowding in.  
 PEI Here you see a partridge coming,  
 there by Zeus a fiancoln,  
 Here a widgeon onward hurries,  
 there's a halcyon, sure as fate.  
 EU Who's behind her ?  
 PEI That's a clipper, he's the lady halcyon's mate.  
 EU Can a clipper be a bird then ?  
 PEI Sporgilus is surely so.<sup>c</sup>  
 Here's an owl  
 EU And who to Athens brought an owl,<sup>d</sup> I'd like to know.  
 PEI Jay and turtle, lark and sedgebird,  
 thyme-finch, ring-dove first, and then  
 Rock-dove, stock-dove, cuckoo, falcon,  
 fiery-crest, and willow wren,  
 Lammergeyer, porphyrio, kestrel,  
 waxwing, nuthatch, water-hen.  
 EU. (*singing*) Ohó for the birds, Ohó ! Ohó !  
 Ohó for the blackbirds, ho !

# ARISTOPHANES

οἶα πιπιλίζουσι καὶ τρέχουσι διακεκραγότες  
 ἄρ' ἀπειλοῦσιν γε νῦν, οἴμοι, κεχήνασιν γέ τοι  
 καὶ βλέπουσιν εἰς σέ καμέ

- ΠΕΙ τοῦτο μὲν κάμοι δοκεῖ  
 ΧΟΡΟΣ ποποποποποποποποποποποποῦ μ' ἄρ' ὅς 310  
 ἐκάλεσε; τίνα τόπον ἄρα ποτὲ νέμεται,  
 ΕΠ οὔτοσὶ πάλαι πάρειμι κοῦκ ἀποστατῶ φίλων  
 ΧΟ τιτιτιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ  
 πρὸς ἐμέ φίλον ἔχων, 315  
 ΕΠ. κοινὸν ἀσφαλῆ δίκαιον ἡδὺν ὠφελήσιμον  
 ἄνδρε γὰρ λεπτῶ λογιστὰ δεῦρ' ἀφίχθον ὥς ἐμέ  
 ΧΟ ποῦ, πᾶ, πῶς φήης,  
 ΕΠ. φήμ' ἀπ' ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο· 320  
 ἦκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου  
 ΧΟ ὦ μέγιστον ἐξαμαρτῶν ἐξ ὅτου ἰτράφην ἐγώ,  
 πῶς λέγεις,  
 ΕΠ μήπω φοβηθῆς τὸν λόγον  
 ΧΟ. τί μ' εἰργάσω;  
 ΕΠ. ἄνδρ' ἐδεξάμην ἐραστὰ τῆσδε τῆς ξυνουσίας.  
 ΧΟ καὶ δέδρακας τοῦτο τοῦργον,  
 ΕΠ καὶ δεδρακώς γ' ἦδομαι 325  
 ΧΟ κάστον ἦδη που παρ' ἡμῖν,  
 ΕΠ εἰ παρ' ὑμῖν εἴμ' ἐγώ.  
 ΧΟ ἔα ἔα, [στρ.

## THE BIRDS, 307–328

How they twitter, how they go,  
shucking and screaming to and fro.

Goodness ' are they going to charge us ?

They are gazing here, and see  
All their beaks they open widely

PEI That is what occurs to me

chorus Wh-wh-wh-wh-wh-wh-wh-wh-where may he be  
that was calling for me? In what locality pastureth he?

1100 I am ready, waiting here,

never from my friends I stir.

CH Te-te-te-te-te-te-te-te-teach me, I pray, in an amicable way,

what is the news you have gotten to say

hoo News amazing! News auspicious!

**News delightful, safe, and free !**

**Buds ! Two men of subtlest genius**

hither have arrived to me.

CH            Who !   What !   When !   say that again

1100. Here, I say, have come two elders,

travelling to the birds from man,

And the stem they are bringing with them

of a most stupendous plan.

cu You who have made the greatest error

since my callow life began,

## What do you say ?

**HOO** Now don't be neivous.

**CH**                    What is the thing you have done to me ?

1100 I've received two men, enamoured

of your sweet society.

**CH** You have really dared to do it ?

HOO. Gladly I the deed avow.

CH And the pan are now amongst us ?

HOO                      Aye, if I'm amongst you now.

CH            O ! O !    Out upon you !

# ARISTOPHANES

προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν  
 ὅς γὰρ φίλος ἦν ὁμότροφά θ' ἡμῖν  
 ἐνέμετο πεδία παρ' ἡμῖν, 330  
 παρέβη μὲν θεσμούς ἀρχαίους,  
 παρέβη δ' ὅρκους ὀρνίθων  
 ἐς δὲ δόλον εἰσεκάλεσεν, παρέβαλέν τ' ἐμὲ παρὰ  
 γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ  
 πολέμιον ἐτράφη 335

ἀλλὰ πρὸς τοῦτον μὲν ἡμῖν ἐστὶν ὕστερος λόγος·  
 τῷ δὲ πρεσβύτῳ δοκεῖ μοι τῷδε δοῦναι τὴν δίκην  
 διαφορηθῆναί θ' ὑφ' ἡμῶν

ΠΕΙ ὥς ἀπωλόμεσθ' ἄρα  
 ΕΥ. αἴτιος μέντοι σὺ νῶν εἰ τῶν κακῶν τούτων μόνος.  
 ἐπὶ τί γάρ μ' ἐκεῖθεν ἦγες,  
 ΠΕΙ ἵν' ἀκολουθοίης ἐμοί 340  
 ΕΥ. ἵνα μὲν οὖν κλάοιμι μεγάλα  
 ΠΕΙ. τοῦτο μὲν ληρεῖς ἔχων  
 κάρτα· πῶς κλαυσεῖ γάρ, ἣν ἅπαξ γε τῷφθαλμῶν  
 ἔκκοπῆς,

ΧΟ ἰὼ ἰώ, [ἀντ  
 ἔπαγ' ἐπιθ' ἐπίφερε πολέμιον  
 ὄρμᾶν φονίαν, πτέρυγά τε παντῇ 345  
 περίβαλε περί τε κύκλωσαι  
 ὥς δεῖ τῷδ' οἰμώζειν ἄμφω

## THE BIRDS, 328–347

We are cheated and betrayed,  
                    we have suffered shame and wrong !  
For our comrade and our friend  
                    who has fed with us so long,  
He has broken every oath, and his holy plighted troth,  
            And the old social customs of our clan  
He has led us unawares into wiles, and into snares,  
He has given us a prey, all helpless and forlorn,  
To those who were our foes  
                    from the time that they were born,  
To vile and abominable Man !

But for him, our bud-companion,  
comes a reckoning by and by ;  
 As for these two old deceivers,  
they shall suffer instantly,  
 Bit by bit we'll tear and mend them

PEI Here's a very horrid mess  
EU Wretched man, 'twas you that caused it,  
you and all your cleverness !  
Why you brought me I can't see  
PEI Just that you might follow me.  
EU Just that I might die of weeping.  
PEI What a foolish thing to say !  
Weeping will be quite beyond you,  
when your eyes are pecked away

**CH.** On ! On ! In upon them !  
Make a very bloody onset,  
spread your wings about you foes,  
Assail them and attack them,  
and surround them and enclose.  
Both, both of them shall die,  
and their bodies shall supply

# ARISTOPHANES

καὶ δοῦναι ῥύγχει φορβάν  
οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον  
οὔτε πολὺν πέλαγος ἔστιν ὃ τι δέξεται 350  
τῷδ' ἀποφυγόντε με

ἀλλὰ μὴ μέλλωμεν ἤδη τῷδε τίλλειν καὶ δάκνειν  
ποῦ 'σθ' ὁ ταξίαρχος, ἐπαγέτω τὸ δεξιὸν κέρας  
ΕΤ τοῦτ' ἐκείνο ποῖ φύγω δύστηνος,  
ΠΕΙ οὗτος οὐ μενεῖς,  
ΕΤ ἔν' ὑπὸ τούτων διαφορηθῶ,  
ΠΕΙ πῶς γὰρ ἂν τούτους δοκεῖς 355  
ἐκφυγεῖν,  
ΕΤ. οὐκ οἶδ' ὅπως ἂν.  
ΠΕΙ ἀλλ' ἐγὼ τοί σοι λέγω,  
ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν  
ΕΤ. τί δὲ χύτρα νῷ γ' ὠφελήσῃ,  
ΠΕΙ γλαυῖς μὲν οὐ πρόσσεισι νῶν  
ΕΤ τοῖς δὲ γαμψώνυξι τοισδί,  
ΠΕΙ τὸν ὀβελίσκον ἀρπάσας  
εἶτα κατάπηξον πρὸ σαυτοῦ  
ΕΤ τοῖσι δ' ὀφθαλμοῖσι τί, 360  
ΠΕΙ. ὀξύβαφον ἐντευθενὶ πρόσθου λαβὼν ἢ τρύβλιον.  
ΕΤ. ὦ σοφώτατ', εὐ γ' ἀνεύρες αὐτὸ καὶ στρατηγικῶς·  
ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς  
ΧΟ ἐλελεεῦ χώρει κάθες τὸ ῥύγχος οὐ μέλλειν ἐχρῆν.  
ἔλκε τίλλε παῖε δεῖρε, κόπτε πρώτην τὴν χύτραν 365  
ΕΠ εἰπέ μοι τί μέλλετ' ὦ πάντων κάκιστα θηρίων

<sup>a</sup> Pot, with spit and platters, seem to have been borrowed from the Hoopoe's kitchen, which probably appeared on the *εκκύκλημα*

<sup>b</sup> This has not been explained. Possibly there was fire in it

<sup>c</sup> Nicias, then famous for his tactical and engineering skill, was beginning his Sicilian campaign about this time.

<sup>d</sup> The Greek wai-cry





## ARISTOPHANES

- ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπάσαι  
 τῆς ἐμῆς γυναικὸς ὄντε ξυγγενέε καὶ φυλέτα,  
 XO φεισόμεσθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων,  
 ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι, 370  
 EP εἰ δὲ τὴν φύσιν μὲν ἐχθροὶ τὸν δὲ νοῦν εἰσιν φίλοι,  
 καὶ διδάξοντές τι δεῦρ' ἤκουσιν ὑμᾶς χρήσιμον  
 XO πῶς δ' ἂν οἷδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,  
 ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς,  
 EP ἄλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μαυθάνουσιν οἱ σοφοί 375  
 ἢ γὰρ εὐλάβεια σώζει πάντα παρὰ μὲν οὖν φίλου  
 οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν  
 αὐτίχ' αἰ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κοῦ  
 φίλων  
 ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτῆσθαι μακράς  
 τὸ δὲ μάθημα τοῦτο σώζει παῖδας οἶκον χρήματα 380  
 XO. ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὥς ἡμῖν δοκεῖ,  
 χρήσιμον μάθοι γὰρ ἂν τις κἀπὸ τῶν ἐχθρῶν σοφόν  
 PEI οἷδε τῆς ὀργῆς χαλᾶν εἵξασιν. ἄναγ' ἐπὶ σκέλος.

## THE BIRDS, 367–383

You would slay two worthy persons,  
kinsmen, clansmen, of my mate ?<sup>a</sup>

Men who never sought to harm you,  
would you tear and lacerate ?

CH Why, I wonder, should we spare them,  
more than ravening beasts of prey?

Shall we ever find, for vengeance,  
enemies more rank than they ?

noo. Enemies, I grant, by nature,  
very friends in heart and will ;

Here they come with kindly purpose,  
useful lessons to instal

CH What, they come with words of friendship ?  
What, you really then suppose

They will teach us useful lessons,  
they our fathers' fathers' foes ?

noo Yet to clever folk a foeman  
very useful hints may show ;

Thus, that foresight brings us safety,  
from a friend we ne'er should know,

But the truth is forced upon us, very quickly, by a foe  
Hence it is that all the Cities,

taught by foe, and not by friend,  
Learn to build them ships of battle,

So by this, a foeman's, teaching      and their lofty walls extend,

children, home, and wealth defend.  
Well, I really think 'tis better

that their errand we should know ;  
I admit that something useful

may be taught us by a foe.  
(to Eu) Now their anger grows more slack ;

now we had better just draw back.

<sup>a</sup> Procne was an Athenian. 15 n.

<sup>a</sup> Procne was an Athenian, 15 n.

# ARISTOPHANES

ΕΠ	καὶ δίκαιόν γ' ἐστὶ κάμοι δεῖ νέμειν ὑμᾶς χάριν	
ΧΟ	ἀλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐννηντιώμεθα	385
ΠΕΙ	μᾶλλον εἰρήνην ἄγουσιν ἡμῖν, ὥστε τὴν χύτραν τῷ τε τρυβλίῳ καθίει καὶ τὸ δόρυ χρή, τὸν ὀβελίσκον, περιπατεῖν ἔχοντας ἡμᾶς τῶν ὀπλῶν ἐντός, παρ' αὐτὴν	390
ΕΓ	τὴν χύτραν ἄκραν ὀρῶντας ἐγγύς ὥς οὐ φευκτέον νῶν ἐτεὸν ἦν δ' ἄρ' ἀποθάνωμεν,	
ΠΕΙ.	κατορυχησόμεσθα ποῦ γῆς, ὁ Κεραμεικὸς δέξεται νῶ	395
	δημοσίᾳ γὰρ ἵνα ταφῶμεν, φήσομεν πρὸς τοὺς στρατηγοὺς μαχομένῳ τοῖς πολεμίοισιν ἀποθανεῖν ἐν Ὀρνεαῖς	
ΧΟ.	ἀναγ' ἐς τάξιν πάλιν ἐς ταῦτόν, καὶ τὸν θυμὸν κατάθου κύψας παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης κἀναπυθώμεθα τούσδε τίνες ποτέ, καὶ πόθεν ἔμολον, τίνι τ' ἐπινοία	400
	ἰὼ ἔποψ σέ τοι καλῶ	401
ΕΠ	καλεῖς δὲ τοῦ κλύειν θέλων,	
ΧΟ	τίνες ποθ' οἶδε καὶ πόθεν,	
ΕΠ.	ξείνῳ σοφῆς ἀφ' Ἑλλάδος	
ΧΟ.	τύχῃ δὲ ποία κομί- ζει ποτ' αὐτῷ πρὸς ὄρ- νιθας ἐλθεῖν,	41

\* In this suburb of Athens were buried publicly those who had fallen in battle Thuc ii 34

\* A town in Argolis, chosen for its name, as if it meant "Bird-

# THE BIRDS, 384-411

- HOO (to Chon) This is right and friendly conduct,  
such as I deserve from you
- CH Well, I am sure that we have never  
gone against you hitherto
- PEI Now they are growing a deal more peaceful,  
now is the time the pot to ground,  
Now we may lower the platters twain  
Nay, but the spit we had best retain,  
Walking within the encampment's bound,  
Letting our watchful glances skim  
Over the edge of the pot's top rim,  
Never a thought of flight must strike us
- EU. Well, but tell me, suppose we die,  
Where in the world will our bodies lie?
- PEI They shall be buried in Cerameicus,<sup>a</sup>  
That will be done at the public cost,  
For we will say that our lives we lost  
Gallantly fighting the public foe,  
(Yea, we will tell the commanders so,  
Gallantly fighting at Orneae<sup>b</sup>)
- CH I'll back, fall back to your ranks once more,  
And stand at ease as ye stood before,  
And lay your wiath on the ground, in line  
With your angry mood, as a warrior should;  
We'll ask the while who the men may be,  
And whence they come, and with what design  
Hey, Hoopoe, hey! to you I speak
- HOO What is it that to learn you seek?
- CH Whence are these visitors and who?
- HOO From clever Hellas strangers two
- CH What's their aim? Canst thou tell  
Why they came Here to dwell?
- city " It had been attacked by Athenians and Argives the year  
before

# ARISTOPHANES

ΕΠ	ἔρως	
	βίου διαίτης τε καὶ σοῦ, ξυνοικεῖν τέ σοι καὶ ξυνεῖναι τὸ πᾶν	
ΧΟ	τί φῆς, λέγει δὲ δὴ τίνας λόγους,	415
ΕΠ.	ἄπιστα καὶ πέρα, κλύειν	
ΧΟ.	ὄρᾳ τι κέρδος ἐνθάδ' ἄ- ξιον μονῆς, ὅτῳ πέποιθ' ἐμοὶ ξυνῶν κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ φίλοισιν ὠφελεῖν ἔχειν;	420
ΕΠ.	λέγει μέγαν τιν' ὄλβον οὐ- τε λεκτόν οὔτε πιστόν ὥς σὰ πάντα καὶ τὸ τῇδε καὶ τὸ κείσε καὶ τὸ δεῦρο προσβιβᾷ λέγων.	425
ΧΟ.	πότερα μαινόμενος,	
ΕΠ	ἄφατον ὥς φρόνιμος	
ΧΟ	ἐνι σοφόν τι φρενί,	
ΕΠ	πυκνότατον κίναδος,	
	σόφισμα κύρμα τριῖμμα παιπάλημ' ὅλον	430
ΧΟ	λέγειν λέγειν κέλευέ μοι κλύων γὰρ ὦν σύ μοι λέγεις λόγων ἀνεπτέρωμαι	
ΕΠ	ἄγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν ταύτην λαβόντε κρεμάσατον τύχᾳγαθῇ ἐς τὸν ἱπνὸν εἴσω πλησίον τοῦπιστάτου·	435

<sup>a</sup> τὸ κείσε foll. are said by Schol. to be taken from the not yet published *Phoenissae* (265)

<sup>b</sup> Calling two attendants, cf 656

<sup>c</sup> Three interpretations are given of ἐπιστάτης. (1) a bronze

# THE BIRDS, 412-436

- HOO Love of you, Love of you  
 Life and ways Was the lue  
 Hcie they fun Would reman  
 Comades tue All their days  
 CH Hey, hey, what do you say ?  
 What is the tale they tell ?  
 HOO In brief,  
 'Tis something more than past belief  
 CH But wherefore is he come ? What is it  
 He seeks to compass by his visit ?  
 Think you he's got some cunning plan  
 Whereby, allied with us, he can  
 Assist a friend, or harm a foe ?  
 What bings him here, I'd like to know  
 HOO Too great, too great, for thought or words,  
 The bliss he promises the birds  
 All things are yours, he says, whate'er  
 Exists in space, both here and there,  
 And to and fro, and everywhere <sup>a</sup>  
 CH Mad a little, eh ?  
 HOO More sane than words can say  
 CH Wide awake ?  
 HOO Wide as day  
 The subtlest cunningest fox,  
 All scheme, invention, craft ; wit, wisdom, paradox  
 CH His speech, his speech, bid him begin it  
 The things you show excite me so,  
 I'm fit to fly this very minute  
 HOO Now you and you,<sup>b</sup> take back this panoply,  
 And hang it up, God bless it, out of sight  
 Within the kitchen there, beside the Jack <sup>c</sup>

stool with three legs, perforated at the top (Schol.), (2) a clay figure of Hephaestus, placed by the hearth (Eustathius, Hom. *Od* xvii 455), (3) a stand full of pegs or hooks.

## ARISTOPHANES

σὺ δὲ τούσδ' ἐφ' οἷσπερ τοῖς λόγοις συνέλεξ' ἐγὼ  
φράσον, δίδαξον

ΠΕΙ. 440  
 μὰ τὸν Ἀπόλλω ἄν μὲν οὐ,  
 ἦν μὴ διάθωνται γ' οἷδε διαθήκην ἐμοὶ  
 ἦνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο,  
 ὁ μαχαιροποιός, μήτε δάκνειν τούτους ἐμέ  
 μήτ' ὀρχίπεδ' ἔλκειν μήτ' ὀρύττειν—

ΧΟ οὐτί που  
τόν—; οὐδαμῶς.

ΠΕΙ. οὐκ, ἀλλὰ τῷ φθαλμῷ λέγω

χο. διατίθεται ἄγώ

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ΠΕΙ. ἔσται ταυταγί

χο εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον

ΕΠ ἀκούετε λεῶ τοὺς ὀπλίτας νυνμενὶ  
ἀνελομένους θῶπλ' ἀπιέναι πάλιν οἴκαδε,  
σκοπεῖν δ' ὅ τι ἂν προγράφωμεν ἐν τοῖς πινακίοις. 450

χο δολερὸν μὲν αἰὶ κατὰ πάντα δὴ τρόπον  
πέφυκεν ἄνθρωπος σὺ δ' ὅμως λέγε μοι

τάχα γὰρ τύχοις ἀν

χρηστὸν ἐξείπων ὃ τι μοι παροράτ', ἥ

δύνάμιν τινα μείζω

παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου·

σὺ δὲ τοῦθ' οὐράς λέγ' εἰς κοινόν

ὁ γὰρ ἂν σὺ τύχῃς μοι

**ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.**

# THE BIRDS, 437-459

But you (*to Pei*) the things we summoned them to hear  
Expound, declare

PEI By Apollo no, not I,  
Unless they pledge me such a treaty-pledge  
As that small jackanapes <sup>a</sup> who makes the swords  
Pledged with his wife, to wit that they'll not bite me  
Nor pull me about, nor scratch my—<sup>b</sup>

CH Fie, for shame!  
Not *thus*? no, no!

PEI *My eyes*, I was going to say.

CH I pledge it

PEI Swear!

CH I swear on these conditions;  
So may I win by every judge's vote,  
And the whole Theatre's

PEI AND SO YOU SHALL

CH But if I'm false, then by one vote alone

HOO O yes! O yes! Hoplites, take up your arms  
And march back homewards, there await the orders  
We're going to publish on the notice-boards

CH Full of wiles, full of guiles, at all times, in all ways,  
Aie the children of Men, still we'll hear what he says.  
Thou hast haply detected  
Something good for the Birds which we never suspected,  
Some power of achievement, too high  
For my own shallow wit by itself to descry  
But if aught you espy,  
Tell it out; for whate'er of advantage shall fall  
To ourselves by your aid, shall be common to all

<sup>a</sup> Said to have been an ugly little cutler Panaetius, who made this formal compact with his wife

<sup>b</sup> τὸν πρωκτον δεικνύς: Schol



## ARISTOPHANES

ἀλλ' ἐφ' ὅτωπερ πράγματι τὴν σὴν ἦκεις γνώμην  
ἀναπείσας, 460

λέγε θαρρήσας ὥς τὰς σπονδὰς οὐ μὴ πρότεροι  
παραβῶμεν

ΠΕΙ. καὶ μὴν ὀργῶ νῆ τὸν Δία καὶ προπεφύραται λόγος  
εἰς μοι,

ὃν διαμάττειν κωλύει οὐδέν φέρε παῖ στέφανον  
καταχεῖσθαι

κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις

ΕΥ δειπνήσειν μέλλομεν, ἦ τί;

ΠΕΙ. μὰ Δί' ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρινὸν  
ἔπος τι, 465

ὃ τι τὴν τούτων θραύσει ψυχὴν· οὕτως ὑμῶν ὑπερ-  
αλγῶ,

οὔτινες ὄντες πρότερον βασιλῆς—

ΧΟ. ἡμεῖς βασιλῆς, τίνος,

ΠΕΙ. ὑμεῖς

πάντων ὁπόσ' ἔστιν, ἐμοῦ πρῶτον, τουδί, καὶ τοῦ  
Διὸς αὐτοῦ.

ἀρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων  
ἐγένεσθε,

καὶ γῆς

ΧΟ καὶ γῆς,

ΠΕΙ. νῆ τὸν Ἀπόλλω

ΧΟ. τουτὶ μὰ Δί' οὐκ ἐπεπύσμην. 470

ΠΕΙ. ἄμαθ' ἂν γὰρ ἔφυς κοῦ πολυπράγμων, οὐδ' Αἴσω-  
πον πεπάτηκας,

ὃς ἔφασκε λέγων κορυδὸν πάντων πρῶτην ὄρνιθα  
γενέσθαι,

προτέραν τῆς γῆς, κἄπειτα νόσω τὸν πατέρ' αὐτῆς  
ἀποθνήσκειν·

<sup>a</sup> A myrtle wreath was always worn by an orator, T. 380,  
172

# THE BIRDS, 460-473

So expound us the plan you have brought us, my man,  
not doubting, it seems, of success.

And don't be afraid, for the treaty we made  
we won't be the first to transgress.

PEI I am hot to begin, and my spirit within  
is fermenting the tale to declare.

And my dough I will knead, for there's nought to  
impede Boy, bring me a wreath for my han,<sup>a</sup>

And a wash for my hands

EU Why, what mean these commands ?

Is a dinner in near contemplation ?

PEI No dinner, I ween, 'tis a SPEECH that I mean,  
a stalwart and brawny oration,

Then spurt to batter, and shiver and shatter

(*To the Birds*) So sorely I grieve for you lot

Who once in the prime and beginning of time

were Sovereigns—

CH We Sovereigns ! of what ?

PEI Of all that you see, of him and of me ;

of Zeus up above on his throne,

A lineage older and nobler by far

than the Titans and Cronos ye own,

And than Earth

CH And than Earth !

PEI By Apollo 'tis true

CH And I never had heard it before !

PEI Because you've a blind uninquisitive mind,

unaccustomed on Aesop to pore.<sup>b</sup>

The lark had her birth, so he says, before Earth ;

then her father fell sick and he died.

*E* 131 It was also used in banquets, but the rinsing of the hands belonged to the banquet P regards his speech as a feast, and leads up to it by the metaphors taken from bakery. fermentation, mixing, and kneading

<sup>b</sup> This fable is not in the collection which we have.

# ARISTOPHANES

γῆν δ' οὐκ εἶναι, τὸν δὲ προκείσθαι πεμπταῖον  
τὴν δ' ἀπορούσαν  
ὑπ' ἀμνηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ  
κατορύξαι.

475

ΕΤ. ὁ πατήρ ἄρα τῆς κορυδοῦ νυνὶ κείται τεθνεώς  
Κεφαλήσιν

ΠΕΙ. οὐκ οὖν δῆτ' εἰ πρότεροι μὲν γῆς πρότεροι δὲ θεῶν  
ἐγένοντο,  
ὥς πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἐσθ' ἡ  
βασιλεία,

ΕΤ νῆ τὸν Ἀπόλλω πάνυ τοίνυν χρή ῥύγχος βόσκειν  
σε τὸ λοιπόν

οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκήπτρον τῷ  
δρυκολάπτῃ.

480

ΠΕΙ. ὥς δ' οὐχὶ θεοὶ τοίνυν ἦρχον τῶν ἀνθρώπων τὸ  
παλαιόν,

ἀλλ' ὄρνιθες, κᾶβασίλευον, πόλλ' ἐστὶ τεκμήρια  
τούτων

αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν', ὥς  
ἐτυράννει

ἡρχέ τε Περσῶν πρῶτον πάντων Δαρείου καὶ  
Μεγαβάζου,

ὥστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ'  
ἐκείνης

485

ΕΤ. διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ  
μέγας διαβάσκει

ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος  
ὀρθήν

<sup>a</sup> Κεφαλή was an Attic deme

<sup>b</sup> Lit. "the oakpecker" "The oak was sacred to Zeus, and

## THE BIRDS, 474–487

She laid out his body with dutiful care,  
but a grave she could nowhere provide ;  
For the Earth was not yet in existence , at last,  
by urgent necessity led,  
When the fifth day arrived, the poor creature continued  
to bury her sire in her head.

EV. So the sire of the lark, give me leave to remark,  
on the crest of a headland <sup>a</sup> lies dead  
PEI If therefore, by birth, ye are older than Earth,  
if before all the Gods ye existed,  
By the right of the firstborn the sceptre is yours ;  
your claim cannot well be resisted.

EU I advise you to nourish and strengthen your beak,  
 and to keep it in trim for a stroke.  
 Zeus won't in a hurry the sceptre restore  
 to the woodpecker <sup>b</sup> tapping the oak.

PER In times prehistoric 'tis easily proved,  
by evidence weighty and ample,  
That Buds, and not Gods, were the Rulers of men,  
and the Lords of the world ; for example,  
Time was that the Persians were ruled by the Cock,  
a King autocratic, alone ,  
The sceptre he wielded o'er ever the names  
" Megabazus," " Darius " were known ;  
And the " Persian " he still by the people is called  
from the Empire that once was his own.

EV And thus, to this hour, the symbol of power  
on his head you can always detect :  
Like the Sovereign of Persia, alone of the Birds,  
he stalks with tiala<sup>d</sup> erect

the woodpecker in attacking the oak might seem to be attacking Zeus himself" R

<sup>o</sup> 1 θ *Περσικὸς θρῦς*, of 707.

<sup>a</sup> The ordinary Persian headdress, the king wore his erect.  
Herod. v. 49. Xen. *Anab.* ii 5 23

# ARISTOPHANES

- ΠΕΙ οὕτω δ' ἰσχυέ τε καὶ μέγας ἦν τότε καὶ πολὺς,  
 ὥστ' ἔτι καὶ νῦν  
 ὑπὸ τῆς ῥώμης τῆς τότε ἐκείνης, ὅποταν νόμον  
 ὄρθριον ᾔσῃ,  
 ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς,  
 σκυλοδέψαι, 490  
 σκυτῆς, βαλανῆς, ἀλφитаμοιβοί, τορνευτολυρασπι-  
 δοπηγοί  
 οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ  
 ΕΓ. ἐμὲ τοῦτό γ' ἐρώτα  
 χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων  
 διὰ τοῦτον  
 ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον  
 ἐν ἄστει,  
 κᾶρτι καθεῦδον, καὶ πρὶν δειπνεῖν τοὺς ἄλλους  
 οὗτος ἄρ' ᾔσεν 495  
 κᾶγὼ νομίσας ὄρθρον ἐχώρουν Ἀλιμουντάδε,  
 κᾶρτι προκύπτω  
 ἔξω τείχους καὶ λωποδύτης παίει ῥοπάλῳ με τὸ  
 νῶτον  
 κᾶγὼ πίπτω μέλλω τε βοᾶν, ὁ δ' ἀπέβλισε  
 θοῖμάτιόν μου  
 ΠΕΙ. ἰκτῖνος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε κάβασι-  
 λευεν.  
 ΧΟ. τῶν Ἑλλήνων,  
 ΠΕΙ καὶ κατέδειξέν γ' οὗτος πρῶτος βασιλεύων 500  
 προκυλινδεῖσθαι τοῖς ἰκτίνοις

<sup>a</sup> "Here, as in *κυρβασία*, there seems to be an echo of Herodotus. In vii 14 the historian had described Xerxes as waxing μέγας καὶ πολὺς". R.

**THE BIRDS, 488-501**

**PET.** So mighty and great was his former estate,  
                    so ample he waxed and so strong,<sup>a</sup>  
That still the tradition is potent, and still,  
                    when he sings in the morning his song,<sup>b</sup>  
At once from then sleep all mortals upleap,  
                    the cobblers, the tanners, the bakers,  
The potters, the bathmen, the smiths, and the shield-  
                    and-the-musical-instrument-makers ,  
And some will at eve take their sandals and leave

**EU** I can answer for that, to my cost  
'Twas all through his crowing at eve that my cloak,  
the softest of Phrygians, I lost  
I was asked to the Tenth-day feast of a child<sup>a</sup> ;  
and I drank ere the feast was begun ;  
Then I take my repose , and anon the cock crows ,  
so thinking it daybreak I run  
To return from the City to Halimus town<sup>d</sup> ,  
but scarce I emerge from the wall,  
When I get such a whack with a stick on my back  
from a rascally thief, that I fall,  
And he skims<sup>e</sup> off my cloak from my shoulders or e'er  
for assistance I'm able to bawl

**PER** Then a Kite was the Sovereign of Hellas of old,  
and ruled with an absolute sway.

## ch The Sovereign of Hellas !

And, taught by his rule,  
we wallow on earth to this day  
When a Kite we espy

<sup>b</sup> "His Song of dawn, his Morning hymn with an allusion to the *δρθιον νῆμον*, the stirring march of Teipander See *E* 741" R

On the tenth day after birth was the child's name-day feast.

<sup>d</sup> A village not far from Peiræus

\* ἀπέβλισε “for ἀφείλετο, a metaphor from honeycombs”

Schol. βλῑττω is to take the honey from the combs

# ARISTOPHANES

- ΕΤ νῆ τὸν Διόνυσον, ἐγὼ γοῦν  
 ἐκυλινδούμεην ἱκτῖνον ἰδὼν κᾶθ' ὑπτίος ὦν ἀνα-  
 χάσκων  
 ὀβολὸν κατεβρόχθισα κᾶτα κενὸν τὸν θύλακον  
 οὔκαδ' ἀφείλκον
- ΠΕΙ Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ  
 βασιλεὺς ἦν  
 χῶπόθ' ὁ κόκκυξ εἴποι "κόκκυ," τότε γ' οἱ  
 Φοίνικες ἅπαντες 505  
 τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις  
 ἐθέριζον.
- ΕΤ τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς "κόκκυ ψωλοὶ  
 πεδίονδε "
- ΠΕΙ. ἦρχον δ' οὕτω σφόδρα τὴν ἀρχήν, ὥστ' εἴ τις καὶ  
 βασιλεύοι  
 ἐν ταῖς πόλεσιν τῶν Ἑλλήνων Ἀγαμέμνων ἢ Μενέ-  
 λαος,  
 ἐπὶ τῶν σκηπτρῶν ἐκάθητ' ὄρνις μετέχων ὃ τι δωρο-  
 δοκοίη 510
- ΕΤ τουτὶ τοίνυν οὐκ ἤδη ἔγω καὶ δῆτά μ' ἐλάμβανε  
 θαῦμα,  
 ὁπότ' ἐξέλθοι Πρίαμός τις ἔχων ὄρνιν ἐν τοῖσι  
 τραγωδοῖς,  
 ὁ δ' ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὃ τι δωρο-  
 δοκοίη. ·
- ΠΕΙ. ὁ δὲ δεινότατόν γ' ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ  
 ὁ νῦν βασιλεύων

<sup>a</sup> ἔαρος ἀρχομένου ἱκτίνος φαίνεται εἰς τὴν Ἑλλάδα, ἐφ' ᾗ ἡδόμενοι κυλινδονται. Schol. See 713 For the habit of carrying money in the mouth see W 791.

# THE BIRDS, 501-514

EU By Bacchus, 'twas I  
     saw a Kite in the an , so I wallow <sup>a</sup>  
 Then raising my eyne from my posture supine,  
     I give such a gulp that I swallow  
 O what but an obol I've got in my mouth,  
     and am forced to return empty-handed  
 PEI And the whole of Phoenice and Egypt was eist  
     by a masterful Cuckoo commanded  
 When his loud cuckoo-cry was resounding on high,  
     at once the Phoenicians would leap  
 All hands to the plain, rich-waving with grain,  
     then wheat and their barley to reap.  
 EU So that's why we cry to the circumcised *Hi* '  
     *Cuckoo ! To the plain ! Cuckoo !* <sup>b</sup>  
 PEI And whene'er in the cities of Hellas a chief  
     to honour and dignity grew,  
 Menelaus or King Agamemnon perchance,  
     your rule was so firm and decided  
 That a bird on his sceptre would perch,<sup>c</sup> to partake  
     of the gifts for his Lordship provided  
 EU Now of that I declare I was never aware ,  
     and I oft have been filled with amaze,  
 When Priam so noble and stately appeared,  
     with a bird, in the Tragedy-plays.  
 But the bird was no doubt for the gifts looking out,  
     to Lysicrates <sup>d</sup> brought on the sly  
 PEI. But the strongest and clearest of proofs is that Zeus  
     who at present is Lord of the sky

<sup>b</sup> A proverb, used here as a call to work for lusty youths, ψωλοί being equivalent to ἐστυκότες

<sup>c</sup> The eagle was a common ornament on the sceptre Herod.  
 1 195

<sup>d</sup> A corrupt Athenian officer The mention of Priam refers to some recent tragedy, in which P may have been called λυσικράτης as having "destroyed the power" of Troy. See P. 992



## ARISTOPHANES

αἰετὸν ὄρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς  
 βασιλεὺς ὢν, 515

ἢ δ' αὖ θυγάτηρ γλαυχ', ὁ δ' Ἀπόλλων ὥσπερ  
 θεράπων ἱέρακα

ΕΥ νῆ τὴν Δήμητρ' εὖ ταῦτα λέγεις τίνος οὐνεκα  
 ταῦτ' ἄρ' ἔχουσιν,

ΠΕΙ ἴν' ὅταν θύων τις ἔπειτ' αὐτοῖς ἐς τὴν χεῖρ', ὡς  
 νόμος ἐστίν,

τὰ σπλάγχνα διδῶ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ  
 σπλάγχνα λάβωσιν

ᾧμνυ τ' οὐδείς τὸτ' ἂν ἀνθρώπων θεόν, ἀλλ'  
 ὄρνιθας ἅπαντες 520

Λάμπων δ' ὁμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν  
 ἐξαπατᾷ τι

οὕτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ'  
 ἐνόμιζον,

νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς  
 ὥσπερ δ' ἤδη τοὺς μαινομένους  
 βάλλουσ' ὑμᾶς, κὰν τοῖς ἱεροῖς 525

πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς  
 ἴστησι βρόχους, παγίδας, ῥάβδους,  
 ἔρκη, νεφέλας, δίκτυα, πηκτάς  
 εἴτα λαβόντες πωλοῦσ' ἀθρόους  
 οἱ δ' ὠνούνται βλιμάζοντες· 530

κουδ' οὖν, εἶπερ ταῦτα δοκεῖ δρᾶν,  
 ὀπτησάμενοι παρέθενθ' ὑμᾶς,  
 ἀλλ' ἐπικνῶσιν τυρόν, ἔλαιον,  
 σίλφιον, ὄξος, καὶ τρίψαντες  
 κατάχυσμ' ἕτερον γλυκὺ καὶ λιπαρόν, 535

\* A bird was often represented on the helmet of a deity, as the eagle is proper for Zeus, the falcon will do for Apollo.

## THE BIRDS, 515-535

Stands wearing, as Royalty's emblem and badge,  
an Eagle erect on his head,

Ours Lady an owl, and Apollo forsooth,  
as a lackey, a falcon <sup>a</sup> instead.

EV. By Demeter, 'tis true, that is just what they do,  
but tell me the reason, I pray.

PER That the bud may be ready and able, whene'er  
the sacrificed inwards we lay,

As custom demands, in the deity's hands,  
to seize before Zeus on the fare.

And none by the Gods, but all by the Birds,  
were accustomed aforetime to swear :

And Lampon <sup>b</sup> will vow by the Goose even now,  
whenever he's going to cheat you

So holy and mighty they deemed you of old,  
with so deep a respect did they treat you !

Now they treat you as knaves,  
and as fools, and as slaves :

Yea they pelt you as though ye were mad

No safety for you can the Temples ensure,

For the bud-catcher sets his nooses and nets,

And his traps, and his toils, and his bait, and his lure,

And his lime-covered rods in the shrine of the Gods!

**Then he takes you, and sets you for sale in the lump,**

**And the customers, buying, come poking and prying**

And twitching and trying,

To feel if your bodies are tender and plump

And if they decide on your flesh to sup

They don't just roast you and serve you up,

But over you bodies, as prone ye lie,

They grate their cheese and their silphium too,

And oil and vinegar add,

Then a gravy, luscious and rich, they brew,

<sup>b</sup> A soothsayer, see 998

# ARISTOPHANES

κᾶπειτα κατεσκέδασαν θερμὸν  
τοῦτο καθ' ὑμῶν  
αὐτῶν, ὥσπερ κενεβρείων.

ΧΟ πολὺ δὴ, πολὺ δὴ χαλεπωτάτους λόγους [ἀντ  
ῆνεγκας ἀνθρωφ' ὥς ἐδάκρυσά γ' ἐμῶν 540  
πατέρων κάκην, οἳ

τάσδε τὰς τιμὰς προγόνων παραδόντων  
ἐπ' ἐμοῦ κατέλυσαν  
σὺ δέ μοι κατὰ δαίμονα καί τινα συντυχίαν  
ἀγαθὴν ἤκεις ἐμοὶ σωτήρ. 545  
ἀναθεὶς γὰρ ἐγὼ σοι

τὰ νεοττία κᾶμαυτὸν οἰκίσω δὴ  
ἄλλ' ὃ τι χρή δρᾶν, σὺ δίδασκε παρών· ὥς ζῆν  
οὐκ ἄξιον ἡμῶν,  
εἰ μὴ κομιοῦμεθα παντὶ τρόπῳ τὴν ἡμετέραν  
βασίλειαν.

ΠΕΙ. καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων  
πόλιν εἶναι, 550

κᾶπειτα τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τουτὶ  
τὸ μεταξὺ  
περιτεχιζέειν μεγάλαις πλίνθοις ὀπταῖς ὥσπερ  
Βαβυλῶνα.

ΕΥ. ὦ Κεβριόνη καὶ Πορφυρίων ὥς σμερδαλέον τὸ  
πόλισμα

ΠΕΙ κᾶπειδ' ἀν τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί'  
ἀπαιτεῖν·

κᾶν μὲν μὴ φῆ μῆδ' ἐθελήσῃ μῆδ' εὐθύς  
γνωσιμαχήσῃ, 555

# THE BIRDS, 536-555

And pour it in soft warm streams o'er you,  
As though ye were cation noisome and dry.

- CH O man, 'tis indeed a most pitiful tale<sup>a</sup>  
Thou hast brought to our ears, and I can but bewail  
Our fathers' demerit,  
Who born such an Empire as this to inherit  
Have lost it, have lost it, for me!  
But now thou art come, by good Fortune's decree,  
Our Saviour to be,  
And under thy charge, whatsoever befall,  
I will place my own self, and my nestlings, and all.  
Now therefore do you tell us what we must do,  
since life is not worth our retaining,  
Unless we be Lords of the world as before,  
our ancient dominion regaining.
- PEI Then first I propose that the Air ye enclose,  
and the space 'twixt the Earth and the sky,  
Encircling it all with a brick-built wall,  
like Babylon's, solid and high,<sup>b</sup>  
And there you must place the abode of your race,  
and make them one State, and one nation.
- EU. O Porphyron! O Cebiones!  
how stupendous the fortification!
- PEI. When the wall is complete, send a messenger fleet,  
the empire from Zeus to reclaim  
And if he deny, or be slow to comply,  
nor retreat in confusion and shame,

<sup>a</sup> "These words are perhaps borrowed from Eur *Alceste* 442  
πολὺ δὴ, πολὺ δὴ γυναικ' ἀρίστην, a play which is again drawn  
upon, *infra* 1244." R

<sup>b</sup> Another reminiscence of Herodotus, i 179 This reminds  
E of the assault which the Giants made upon Olympus, and he  
invokes two of them See 1252

## ARISTOPHANES

ἱερὸν πόλεμον πρωῒδ' αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπειπεῖν  
 διὰ τῆς χώρας τῆς ὑμετέρας ἐστυκόσι μὴ διαφουτᾶν,  
 ὥσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατέβαινον  
 καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας· ἦνπερ δ' ἐπίωσ',  
 ἐπιβάλλειν

σφραγίδ' αὐτοῖς ἐπὶ τὴν ψωλήν, ἵνα μὴ βινῶσ' ἔτ' ἐκείνας 560  
 τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,  
 ὡς ὀρνίθων βασιλευόντων θύειν ὄρνισι τὸ λοιπόν,  
 καῖπειτα θεοῖς ὕστερον αὖθις προσνείμασθαι δὲ πρεπόντως  
 τοῖσι θεοῖσιν τῶν ὀρνίθων ὅς ἂν ἀρμόζῃ καθ' ἕκαστον  
 ἣν Ἀφροδίτῃ θύῃ, πυροὺς ὄρνιθι φαληρίδι θύειν· 565  
 ἣν δὲ Ποσειδῶνί τις οἶν θύῃ, νήττη πυροὺς καθαγίζειν  
 ἣν δ' Ἑρακλέει θύῃ τι, λάρω ναστοὺς θύειν μελιτούττας·  
 καὶ Διὶ θύῃ βασιλεῖ κριόν, βασιλεύς ἐστ' ὀρχίλος ὄρνις,  
 ᾧ προτέρω δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφαγια-  
 ζειν

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<sup>a</sup> "About thirty-five years before the date of this comedy occurred the brief Holy War, for which the Scholiast refers to Thuc. i 112" R

<sup>b</sup> "These were women, loved by the gods Alcmena bore Heracles, and Semele Dionysus, to Zeus Alope bore Hippothoon to Poseidon" R

<sup>c</sup> The φαληρίς was appropriate to Aphrodite κατὰ συνέμφασιν τοῦ φαλλοῦ (Athenaeus, vii. 126)

<sup>d</sup> "This little bird derived its Greek name βασιλίσκος, its Latin *Regulus*, and its English *Kinglet* from the well-known fable of Aesop The assembled birds had agreed that whichever of

## THE BIRDS, 556–569

Proclaim ye against him a Holy War,<sup>a</sup>  
and announce that no longer below,  
On then lawless amours through these regions of yours,  
will the Gods be permitted to go  
No more through the air (to then Alopes fan,  
their Alcmenas, then Semeles<sup>b</sup> wending)  
May they post in hot love, as of old, from above,  
for if ever you catch them descending,  
You will clap on their dissolute persons a seal,  
their evil designs to prevent !  
And then let another ambassador-bird  
to men with this message be sent,  
That the Birds being Sovereigns, to them must be paid  
all honour and worship divine,  
And the Gods for the future to them be postponed  
Now therefore assort and combine  
Each God with a bird, whichever will best  
with his nature and attributes suit ;  
If to Queen Aphrodite a victim ye slay,  
first sacrifice grain to the coot<sup>c</sup> ;  
If a sheep to Poseidon ye slay, to the duck  
let wheat as a victim be brought ;  
And a big honey-cake for the cormorant make,  
if ye offer to Heracles aught  
Bring a ram for King Zeus ! But ye first must produce  
for our Kinglet, the gold-crested wren,<sup>d</sup>  
A masculine midge, full formed and entire,  
to be sacrificed duly by men.

them could fly the highest should be then King. The Eagle soared far above the rest, but when he had attained the highest point to which he could by any possibility ascend, a little golden-crested wren which had nestled unperceived in his plumage, spread its tiny wings and flew up a few yards higher. Hence its claim to be King of Birds; and hence its association here with Zeus, the King of the Gods". R

# ARISTOPHANES

- ΕΓ. ἥσθην σέρφω σφαγιαζομένω βροντάτω νῦν ὁ  
μέγας Ζάν 570
- ΧΟ. καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἄνθρωποι κοῦχί  
κολοιούς,  
οἱ πετόμεσθα πτέρυγας τ' ἔχομεν,  
ΠΕΙ ληρεῖς καὶ νῆ Δί' ὃ γ' Ἑρμῆς  
πέταται θεὸς ὢν, πτέρυγας τε φορεῖ, καῖλλοι γε  
θεοὶ πάνυ πολλοί.  
αὐτίκα Νίκη πέταται πτερύγοιν χρυσαῖν καὶ νῆ  
Δί' Ἑρως γε  
Ἴριν δέ γ' Ὀμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι  
πελείῃ 575
- ΕΓ. ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμψει πτερόεντα  
κεραυνόν,  
ΠΕΙ ἦν δ' οὖν ὑμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι  
τὸ μηδέν,  
τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρή  
στρούθων νέφος ἄρθρην  
καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ'  
αὐτῶν ἀνακάψαι  
κάπειτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πεινώσι με-  
τρείτω 580
- ΕΓ. οὐκ ἐβλήσει μὰ Δί', ἀλλ' ὄψει προφάσεις αὐτὴν  
παρέχουσιν.
- ΠΕΙ οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν  
καταροῦσιν,  
καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων  
ἐπὶ πείρᾳ.

<sup>a</sup> Doric for Ζεὺς.

## THE BIRDS, 570–583

eu I am tickled and pleased with the sacrificed mudge  
Now thunder away, great Zan a !

CH But men, will they take us for Gods, and not daws,—  
do ye really believe that they can—  
If they see us on wings flying idly about ?

PEI Don't say such ridiculous things !  
Why, Hermes, and lots of the deities too,  
go flying about upon wings.

There is Victory, bold on her pinions of gold,  
and then, by the Powers, there is Love;  
And Ius, says Homer, shoots straight through the skies,  
with the ease of a terrified dove

**EU** And the thunderbolt flies upon wings, I surmise .  
what if Zeus upon us let it fall ?

PER. But suppose that mankind, being stupid and blind,  
should account you as nothing at all,  
And still in the Gods of Olympus believe—

why then, like a cloud, shall a swarm  
Of sparrows and larks settle down on their stooks,  
and devour all the seed in the farm.

Demeter may fill them with grain, if she will,  
when hungry and pinched they entreat her °

eu O no, for by Zeus, she will make some excuse ,  
that is always the way with Demeter

PEI And truly the ravens shall pluck out the eyes  
of the oxen that work in the plough,  
Of the flocks and the herds, as a proof that the Birds  
are the Masters and Potentates now.<sup>d</sup>

<sup>b</sup> Hermes, Victory, Iris, and Eros were represented with wings. In the *Iliad* (v 778) Hera and Athena are compared to *τρήρωσι πελειάσιν*, in the Hymn to Apollo, Iris and Eileithyia.

<sup>o</sup> An allusion to the doles of wheat often promised by demagogues

<sup>d</sup> As a test of the power of the Birds, and the powerlessness of the Gods.



# ARISTOPHANES

εἶθ' ὃ γ' Ἀπόλλων ἰατρός γ' ὦν ἰάσθω·  
μισθοφορεῖ δέ.

ΕΤ μὴ πρὶν γ' ἂν ἐγὼ τῷ βοιδαρίῳ τῶμῶ πρώτιστ'  
ἀποδῶμαι

585

ΠΕΙ. ἦν δ' ἡγώνται σέ θεὸν σέ βίον σέ δέ γῆν σέ  
Κρόνον σέ Ποσειδῶ,  
ἀγάθ' αὐτοῖσιν πάντα παρέσται.

ΧΟ λέγε δὴ μοι τῶν ἀγαθῶν ἔν

ΠΕΙ. πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ ἀρνόπες οὐ  
κατέδονται,

ἀλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερχνηδῶν  
ἐπιτρίψει

εἶθ' οἱ κύνιπες καὶ ψῆγες ἀεὶ τὰς συκάς οὐ  
κατέδονται,

590

ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία  
κιχλῶν

ΧΟ. πλουτεῖν δέ πόθεν δώσομεν αὐτοῖς, καὶ γὰρ  
τούτου σφόδρ' ἐρώσιν

ΠΕΙ. τὰ μὲν ἄλλ' αὐτοῖς μαντευομένοις οὐτοὶ δώσουσι  
τὰ χρηστά,

τάς τ' ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν  
κατεροῦσιν,

ὥστ' ἀπολείται τῶν ναυκλήρων οὐδεὶς

ΧΟ. πῶς οὐκ ἀπολείται; 595

ΠΕΙ. προερεῖ τις ἀεὶ τῶν ὀρνίθων μαντευομένῳ περὶ  
τοῦ πλοῦ·

“ νυνὶ μὴ πλεῖ, χειμῶν ἔσται·” “ νυνὶ πλεῖ, κέρδος  
ἐπέσται”

ΕΤ γαῦλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἂν μείναιμι  
παρ' ὑμῖν

ΠΕΙ. τοὺς θησαυρούς τ' αὐτοῖς δείξουσ', οὓς οἱ πρότεροι  
κατέθεντο,



# ARISTOPHANES

τῶν ἀργυρίων οὔτοι γὰρ ἴσασι· λέγουσι δέ τοι τάδε  
πάντες, 600

“οὐδείς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις  
ἄρ’ ὄρνις”

ΕΤ πωλῶ γαῖλον, κτῶμαι σμινύην, καὶ τὰς ὑδρίας ἀν-  
ορύττω

ΧΟ πῶς δ’ ὑγιείαν δώσομεν αὐτοῖς, οὐσαν παρὰ τοῖσι  
θεοῖσιν,

ΠΕΙ ἦν εὖ πράττωσ’, οὐχ ὑγιεία μεγάλη τοῦτ’ ἐστί, σάφ’  
ἴσθι,

ὥς ἄνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς  
ὑγιαίνει 605

ΧΟ πῶς δ’ ἐς γῆράς ποτ’ ἀφίξονται, καὶ γὰρ τοῦτ’  
ἔστ’ ἐν Ὀλύμπῳ

ἢ παιδάρι’ ὄντ’ ἀποθνήσκειν δεῖ,

ΠΕΙ μὰ Δί’ ἀλλὰ τριακόσι’ αὐτοῖς  
ἔτι προσθήσουσ’ ὄρνιθες ἔτη.

ΧΟ παρὰ τοῦ,

ΠΕΙ παρ’ ὅτου, παρ’ ἑαυτῶν  
οὐκ οἶσθ’ ὅτι πέντ’ ἀνδρῶν γενεὰς ζῶει λακέρυζα  
κορώνη;

ΕΤ αἰβοῦ ὥς πολλῷ κρείττους οὔτοι τοῦ Διὸς ἡμῖν  
βασιλεύειν. 610

ΠΕΙ. οὐ γὰρ πολλῷ,  
πρῶτον μὲν γ’ οὐχὶ νεὼς ἡμᾶς  
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,  
οὐδὲ θυρώσαι χρυσαῖσι θύραις,  
ἀλλ’ ὑπὸ θάμνοισι καὶ πρινιδίοις  
οἰκήσουσιν, τοῖς δ’ αὖ σεμνοῖς  
τῶν ὀρνίθων δένδρον ἐλαίας

615

**THE BIRDS, 600–617**

To men ye shall show, for the secret ye know  
How often a man will declare,  
*There is no one who knows where my treasures repose,*  
*if it be not a bird of the air <sup>a</sup>*

EU My galley may go , I will buy me a hoe,  
and dig for the clock and the casket  
CH But Health, I opine, is a blessing divine ,  
can we give it to men if they ask it ?  
PET If they've plenty of wealth, they'll have plenty of  
health ,

ye may rest quite assured that they will.  
Did you ever hear tell of a man that was well,  
when faring remarkably ill ?

cii Long life 'tis Olympus alone can bestow ,  
so can men live as long as before ?  
Must they die in their youth ?

PEI Die? No! why in tauth  
then lives by three hunded or more  
New years ye will lengthen

CH Why, whence will they come ?

From your own inexhaustible store  
What' dost thou not know that the noisy-tongued crow  
lives five generations of men ?

EU O fie ! it is plain they are fitter to reign  
than the Gods , let us have them again.

PEI    Ay fitter by far !  
No need for their sakes to erect and adorn  
Great temples of marble with portals of gold  
Enough for the birds on the brake and the thorn  
And the evergreen oak their receptions to hold  
Or if any are noble, and courtly, and fine,  
The tree of the olive will serve for their shrine

<sup>a</sup> A proverb, οὐδεὶς με θεωρεῖ, πλὴν ὁ παριπτάμενος ὄρνις Schol.

# ARISTOPHANES

ὁ νεὼς ἔσται κοῦκ ἐς Δελφοὺς  
οὐδ' εἰς Ἀμμων' ἐλθόντες ἐκεῖ  
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις 020  
καὶ τοῖς κοτίνοις στάντες ἔχοντες  
κριθὰς, πυρούς, εὐξόμεθ' αὐτοῖς  
ἀνατείνοντες τῷ χεῖρ' ἀγαθῶν  
διδόναι τι μέρος καὶ ταῦθ' ἡμῖν  
παραχρῆμ' ἔσται 625  
πυρούς ὀλίγους προβαλοῦσιν

ΧΟ. ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθίστου μετα-  
πίπτων,  
οὐκ ἔστιν ὅπως ἂν ἐγὼ ποθ' ἐκὼν τῆς σῆς γνώμης  
ἔτ' ἀφείμην  
ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις  
ἐπηπείλησα καὶ κατώμοσα, 630  
ἣν σὺ παρ' ἐμὲ θέμενος  
ὁμόφρονας λόγους δικαίους  
ἁδόλους ὁσίους  
ἐπὶ θεοὺς ἵης, ἐμοὶ  
φρονῶν ξυνωδὰ, μὴ πολὺν χρόνον 635  
θεοὺς ἔτι σκῆπτρα τὰμὰ τρίψειν  
ἀλλ' ὅσα μὲν δεῖ ῥώμῃ πράττειν, ἐπὶ ταῦτα τεταξό-  
μεθ' ἡμεῖς  
ὅσα δὲ γνώμῃ δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ'  
ἀνάκειται.

ΕΠ καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν ἔτι  
ᾧρα ὅστιν ἡμῖν οὐδὲ μελλονικιᾶν, 640  
ἀλλ' ὥς τάχιστα δεῖ τι δρᾶν πρῶτον δέ τοι

<sup>a</sup> Delphi, with the oracle of Apollo, Ammon in Libya, with the oracle of Zeus.

## THE BIRDS, 618-641

No need, when a blessing we seek, to repay  
 To Delphi or Ammon,<sup>a</sup> and sacrifice there,  
 We will under an olive or abutus stand  
     With a present of barley and wheat,  
 And piously lifting our heart and our hand  
     The birds for a boon we'll entreat,  
 And the boon shall be ours, and our suit we shall gain  
 At the cost of a few little handfuls of grain

CH I thought thee at first of my foemen the worst;  
                                     and lo, I have found thee the wisest  
 And best of my friends, and our nation intends  
                                     to do whatsoe'er thou advisest

A spirit so lofty and rare  
 Thy words have within me excited,  
 That I lift up my soul, and I swear  
 That if Thou wilt with Me be united  
 In bonds that are holy and true  
 And honest and just and sincere,  
 If our hearts are attuned to one song,  
 We will march on the Gods without fear,  
 The sceptre—my sceptre, my due,—  
 They shall not be handling it long!  
 So all that by muscle and strength can be done,  
                                     we Buds will assuredly do;  
 But whatever by prudence and skill must be won,  
                                     we leave altogether to you.

HOO Aye and, by Zeus, the time is over now  
 For drowsy nods and Nicias-hesitations<sup>b</sup>  
 We must be up and doing! And do you,

<sup>b</sup> The word is coined in reference to the dilatory character of Nicias (cf. Thuc. vi. 8-25), and also seems to suggest "delaying victory."

# ARISTOPHANES

εἰσέλθετ' εἰς νεοττιάν γε τὴν ἐμὴν  
καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,  
καὶ τοῦνομ' ἡμῖν φράσατον.

ΠΕΙ ἀλλὰ ῥάδιον

ἐμοὶ μὲν ὄνομα Πεισθέταιρος

ΕΠ τῷ δὲ τί,

ΠΕΙ Εὐελπίδης Κριῶθεν

ΕΠ ἀλλὰ χαίρετον

645

**ἀμφω**

**ΠΕΙ** **δεχόμεθα**

ΕΠ Δεῦρο τοίνυν εἴσιτον.

ΠΕΙ ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς

ЕП 10.

ΠΕΙ ἀτάρ, τό δεινα, δεῦρ' ἐπανάκρουσαι πάλιν  
φέρ' ἴδω, φράσον νῶν, πῶς ἐγώ τε χούτοσσι  
ξυνεσόμεθ' ὑμῖν πετομένοις οἳ πετομένω,

650

**ΕΠ** καλῶς

ΠΕΙ ὄρα νυν, ὡς ἐν Αἰσώπου λόγοις  
ἐστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὡς  
φλαύρως ἐκοινώνησεν αἰετῷ ποτέ

ΕΠ μηδὲν φοβηθῆς ἔστι γάρ τι ρίζιον,

ὁ διατραγόντ' ἔσσεσθον ἐπτερωμένω

655

ΠΕΙ οὕτω μὲν εἰσιώμεν ἄγε δὴ Ἐανθία  
καὶ Μανόδωρε λαμβάνετε τὰ στρώματα.

χο. οὗτος σέ κἀλῶ, σέ κἀλῶ

ΕΠ τί καλείς,

χο, τούτους μὲν ἄγων μετὰ σαντοῦ  
ἀρίστισον εὖ τὴν δ' ἡδυμελῆ ξύμφωνον ἀηδόνα  
Μούσαις

<sup>a</sup> The deme Κριῶα

<sup>b</sup> This fable, Aesop No. 1, is a prose version of a poetic fable

**THE BIRDS, 642-659**

Or e'er we start, visit this nest of mine,  
My bits of things, my little sticks and straws,  
And tell me what your names are

**PEI** That's soon done

My name is Peisthetaerus

1100 And your friend's ?

PEI Euepides of Crio <sup>a</sup>

HOO Well, ye are both

Heavily welcome.

PEI Thank you

1100 Come ye in

PEI Aye, come we in ; you, please, precede us

HOO. Come

PER But—dear! what was it? step you back a moment

O yes,—but tell us, how can he and I

Consoit with you, we wingless and you winged ?

hoo Why, very well

PEI. Nay, but in Aesop's fables

There's something, mind you, told about the fox

How ill it fared, consorting with an eagle <sup>b</sup>

HO O never fear, for there's a little root

Which when ye have eaten, ye will both be winged

PEI That being so, we'll enter. Xanthias there,

And Manodorus,<sup>c</sup> bring along the traps.

CH    0 stay, and 0 stay !

HOO. Why what ails you to-day ?

CH Take the gentlemen in, and regale them, we say

But O for the nightingale peerless in song,

who chants in the choir of the Muses her lay,

by Archilochus: Schol. An Eagle and a Fox had sworn friendship. The Eagle built her eyry in a lofty tree, the Fox littered in a brake at the foot, and then one day the Eagle carried off the cubs to feed her eaglets.



# ARISTOPHANES

	κατάλειψ' ἡμῖν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ' ἐκείνης	660
ΠΕΙ	ὦ τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ ἐκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον	
ΕΥ.	ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτὴν, ἵνα καὶ νῶ θεασώμεσθα τὴν ἀηδόνα	
ΕΠ	ἀλλ' εἰ δοκεῖ σφῶν, ταῦτα χρή δρᾶν ἢ Πρόκνη ἔκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις	665
ΠΕΙ	ὦ Ζεῦ πολυτίμηθ' ὥς καλὸν τούρνιθιον, ὥς δ' ἀπαλόν, ὥς δὲ λευκόν	
ΕΥ.	ἄρά γ' οἴσθ' ὅτι ἐγὼ διαμηρίζοιμ' ἂν αὐτὴν ἡδέως,	
ΠΕΙ	ὅσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος	670
ΕΥ	ἐγὼ μὲν αὐτὴν κᾶν φιλήσαι μοι δοκῶ	
ΠΕΙ	ἀλλ' ὦ κακόδαιμον ρύγχος ὀβελίσκοιν ἔχει	
ΕΥ	ἀλλ' ὥσπερ ὦν νῆ Δί' ἀπολέψαντα χρή ἀπὸ τῆς κεφαλῆς τὸ λέμμα κᾶθ' οὕτω φιλεῖν	
ΕΠ	ἴωμεν	
ΠΕΙ.	ἡγοῦ δὴ σὺ νῶν τύχαγαθῇ	675
ΧΟ	ὦ φίλη, ὦ ξουθή, ὦ φίλτατον ὀρνέων, πάντων ξύννομε τῶν ἐμῶν ὑμνων, ξύντροφ' ἀηδοῖ, ἡλθες, ἡλθες, ὤφθης, ἡδὺν φθόγγον ἐμοὶ φέρουσ'· ἀλλ' ὦ καλλιβόαν κρέκουσ' αὐλὸν φθέγμασιν ἡρινοῖς, ἄρχου τῶν ἀναπαίστων	680

<sup>a</sup> *Enter Progne, with nightingale's head and wings, otherwise clad as a girl, in rich costume.*

<sup>b</sup> "No doubt the Parabasis was delivered with the accompaniment of the flute." R

# THE BIRDS, 660-684

Our sweetest and best, fetch her out of the nest,  
and leave her awhile with the Chorus to play

PEI O do, by Zeus, grant them this one request ;  
Fetch out the little warbler from the reeds

EU Yes, fetch her out by all the Gods, that so  
We too may gaze upon the nightingale

HOO Well, if you wish it, so we'll have it Procne,  
Come hither, dear, and let the strangers see you <sup>a</sup>

PEI Zeus, what a darling lovely little bird !  
How fair, and tender !

EU O the little love,  
Wouldn't I like to be her mate this instant !

PEI And O the gold she is wearing, like a girl

EU Upon my word, I've half a mind to kiss her !

PEI Kiss her, you fool ! Her back's a pair of spits

EU But I would treat her like an egg, and strip  
The egg-shell from her poll, and kiss her so

HOO Come, go we in

PEI Lead on, and luck go with us

CH O darling ! O tawny-throat !

Love, whom I love the best,

Dearer than all the rest,

Playmate and partner in

All my soft lays,

Thou art come ! Thou art come !

Thou hast dawned on my gaze,

I have heard thy sweet note,

Nightingale ! Nightingale !

Thou from thy flute Softly-sounding canst bring

Music to suit With our songs of the Spring

Begin then I pray

Our own anapaestic address to essay <sup>b</sup>

# ARISTOPHANES

ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσ-  
 ὄμοιοι, 685  
 ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φύλ' ἀμηνηνά,  
 ἀπτῆνες, ἐφημέριοι, ταλαοὶ βροτοί, ἄνδρες εἰκελόνειροι,  
 πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν ἐοῦσιν,  
 τοῖς αἰθερίοις, τοῖσιν ἀγήρως, τοῖς ἄφθιτα μηδομένοισιν,  
 ἢν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετ-  
 εώρων, 690  
 φύσιν οἰωνῶν, γένεσιν τε θεῶν, ποταμῶν τ', Ἑρέβους τε,  
 Χάους τε,  
 εἰδότες ὀρθῶς, παρ' ἐμοῦ Προδίκῳ κλάειν εἶπητε τὸ  
 λοιπόν  
 Χάος ἦν καὶ Νύξ Ἑρεβός τε μέλαν πρῶτον καὶ  
 Τάρταρος εὐρύς,  
 γῇ δ' οὐδ' ἀήρ οὐδ' οὐρανὸς ἦν Ἑρέβους δ' ἐν ἀπείροσι  
 κόλποις  
 τίκτει πρῶτιστον ὑπηγέμιον Νύξ ἢ μελανόπτερος ὦόν, 695  
 ἐξ οὗ περιτελλομέναις ὥραις ἐβλασταν Ἑρως ὁ ποθεινός,  
 στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι  
 δίναις  
 οὗτος Χάει ἡερόεντι μιγεῖς νυχίῳ κατὰ Τάρταρον εὐρὺν

\* "Aristophanes employs the Hesiodic and other cosmogonies here, just as he employed the Fables of Aesop, *supra* 471, for his own comic purposes, to build up the theory that the sceptic belonged to the Birds by right of primogeniture". R With ὀλιγοδρανέες and εἰκελόνειροι compare Aesch *Prom* 558 ὀλιγοδρανίαν ἀκικυρ, ἰσθνεῖρον, there are echoes also of Hesiod, *Theog.* 305 ἀθάνατος καὶ ἀγήρατος, *Theog* 544, 549, 560 Ζεὺς ἀφθιτα μηδέα εἰδώς Prometheus was supposed to have moulded men out of mud or clay The "pedigree of the rivers" is given in *Theog* 337-70

<sup>b</sup> The famous sophist, *C* 361

<sup>c</sup> Hesiod, *Theog* 108-25; Τάρταρος εὐρύς, *Theog.* 368

<sup>d</sup> "This story of Eios 'blossoming' from an egg has no



## ARISTOPHANES

ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς  
 φῶς  
 πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἑρώς ξυν  
 ἐμίξεν ἅπαντα 700  
 ξυμμιγνυμένων δ' ἐτέρων ἐτέροις γένητ' οὐρανός, ὠκεα-  
 νός τε,  
 καὶ γῆ, πάντων τε θεῶν μακάρων γένος ἄφθιτον ὦδε  
 μέν ἐσμεν  
 πολὺ πρεσβύτατοι πάντων μακάρων ἡμεῖς δ' ὥς ἐσμεν  
 Ἑρωτος  
 πολλοῖς δῆλον πετόμεσθ' αἰ γὰρ καὶ τοῖσις ἐρώσι  
 σύνεσμεν  
 πολλοὺς δὲ καλοὺς ἀπομωμοκότας παῖδας πρὸς τέρμασιν  
 ὥρας 705  
 διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἐρασταί,  
 ὁ μὲν ὄρτυγα δούς, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ  
 Περσικὸν ὄρνιν  
 πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ  
 μέγιστα  
 πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος,  
 ὁπώρας·  
 σπείρειν μὲν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην  
 μεταχωρῇ 710  
 καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθ-  
 εὔδειν,  
 εἶτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ρίγῶν ἀποδύῃ  
 ἱκτῖνος δ' αὖ μετὰ ταῦτα φανείς ἐτέραν ὥραν ἀπο-  
 φαίνει,

<sup>a</sup> ἀνήγαγεν ἐς φῶς, Hes *Theog* 625

<sup>b</sup> Hesiod, *Works and Days*, 448-50

<sup>c</sup> Cr. *ibid* 45. πηδάλιον δ' εὐεργὲς ὑπὲρ καπνοῦ κρεμάσασθαι, *Works and Days*, 629

## THE BIRDS, 699–713

And brought us above, as the firstlings of love,  
and first to the light we ascended<sup>a</sup>  
There was never a race of Immortals at all  
till Love had the universe blended,  
Then all things commingling together in love,  
there arose the fair Earth, and the Sky,  
And the limitless Sea, and the race of the Gods,  
the Blessed, who never shall die  
So we than the Blessed are older by far,  
and abundance of proof is existing  
That we are the children of Love, for we fly,  
unfortunate lovers assisting  
And many a man who has found, to his cost,  
that his powers of persuasion have failed,  
And his loves have abjured him for ever, again  
by the power of the Birds has prevailed,  
For the gift of a quail, or a Porphyry rail,  
or a Persian, or goose, will regain them  
And the chiefest of blessings ye mortals enjoy,  
by the help of the Birds ye obtain them  
'Tis from us that the signs of the Seasons in turn,  
Spring, Winter, and Autumn are known  
When to Libya the crane flies clanging again,  
it is time for the seed to be sown,<sup>b</sup>  
And the skipper may hang up his rudder awhile,<sup>c</sup>  
and sleep after all his exertions,  
And Orestes<sup>d</sup> may weave him a wrap to be warm  
when he's out on his thievish excursions.  
Then cometh the kite, with its hovering flight,  
of the advent of Spring to tell,<sup>e</sup>

<sup>a</sup> The highwayman, below 1401 A warns him to wrap up at night, as Hesiod, *W and D*. 537, warns the farmer to put on χλαῖνάν τε μαλακὴν καὶ θερμίδεντα χιτῶνα

<sup>6</sup> See 499 and note

## ARISTOPHANES

ἤνικα πεκτεῖν ὥρα προβάτων πόκον ἡρινόν εἶτα  
 χελιδών,  
 ὅτε χρή χλαῖναν πωλεῖν ἤδη καὶ ληδάριον τι πρίασθαι 715  
 ἐσμέν δ' ὑμῖν Ἄμμων, Δελφοί, Δωδώνη, Φοῖβος  
 Ἀπόλλων  
 ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνεις οὕτω πρὸς ἅπαντα  
 τρέπεσθε,  
 πρὸς τ' ἐμπορίαν, καὶ πρὸς βιότου κτήσιν, καὶ πρὸς  
 γάμον ἀνδρός  
 ὄρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας διακρίνει  
 φήμη γ' ὑμῖν ὄρνις ἐστί, παρμόν τ' ὄρνιθα καλεῖτε, 720  
 ξύμβολον ὄρνιν, φωνήν ὄρνιν, θεράποντ' ὄρνιν, ὄνον  
 ὄρνιν  
 ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν ἐσμέν μαντεῖος Ἀπόλλων,

ἦν οὖν ἡμᾶς νομίσητε θεούς,  
 ἔξετε χρῆσθαι μάντεσι-μούσαις  
 ἦρος ἐν ὥραις, χειμῶνι, θέρει, 725  
 μετρίῳ πνίγει κοῦκ ἀποδράντες  
 καθεδούμεθ' ἄνω σεμνυνόμενοι  
 παρὰ ταῖς νεφέλαις ὥσπερ χὼ Ζεὺς·  
 ἀλλὰ παρόντες δώσομεν ὑμῖν  
 αὐτοῖς, παισίν, παίδων παισίν, 730  
 πλουθυγίαν,  
 εὐδαιμονίαν, βίον, εἰρήνην,  
 νεότητα, γέλωτα, χορούς, θαλίαις,  
 γάλα τ' ὄρνιθων

<sup>a</sup> See 618 and note. Dodona, oracle of Zeus.

<sup>b</sup> The words *ὄρνις* and *ὀλιωνός* were used to signify any omen.  
*K.* 28, *P.* 63

<sup>c</sup> "I have substituted *ἦρος ἐν ὥραις* for the reading of the

THE BIRDS, 714-733

And the Spring sheep-shearing begins ; and next,  
                                your woollen attire you sell,  
And buy you a lighter and daintier garb,  
                                when you note the return of the swallow  
Thus your Ammon, Dodona, and Delphi are we ,  
                                we are also your Phoebus Apollo "a"  
For whatever you do, if a trade you pursue,  
                                or goods in the market are buying,  
Or the wedding attend of a neighbour and friend,  
                                first you look to the Buds and then flying  
And whenc'er you of omen or augury speak,  
                                '*tis a bird* you are always repeating ;  
A Rumour's a bud, and a sneeze is a bud,  
                                and so is a word or a meeting,<sup>b</sup>  
A servant's a bud, and an ass is a bud  
                                It must therefore assuredly follow  
That the Birds are to you (I protest it is true)  
                                your prophetic divining Apollo

Then take us for Gods, as is proper and fit,  
And Muses Prophetic ye'll have at your call  
Spring, winter, and summer, and autumn and all °  
And we won't run away from your worship, and sit  
Up above in the clouds, very stately and grand,  
Like Zeus in his tempers but always at hand  
Health and wealth we'll bestow, as the formula runs,  
ON YOURSELVES, AND YOUR SONS, AND THE SONS OF YOUR  
SONS : d

And happiness, plenty, and peace shall belong  
To you all, and the revel, the dance, and the song,  
And laughter, and youth, and the milk of the birds

mss. and editions *αῖραι*, *ὄραι*, a reading which makes no sense". R

<sup>d</sup> "αὐτοῖς, παισὶν, παίδων παισὶν This is obviously a formula from some litany or religious benediction" R



# ARISTOPHANES

ὥστε παρέσται κοπιᾶν ὑμῖν  
 ὑπὸ τῶν ἀγαθῶν 735  
 οὕτω πλουτήσετε πάντες

Μοῦσα λοχμαία, [στρ  
 τιὸ τιὸ τιὸ τιοτίγξ,  
 ποικίλη, μεθ' ἧς ἐγὼ  
 νάπαισι καὶ κορυφαῖς ἐν ὀρείαις, 740  
 τιὸ τιὸ τιὸ τιοτίγξ,  
 ἰζόμενος μελίας ἐπὶ φυλλοκόμου,  
 τιὸ τιὸ τιὸ τιοτίγξ,  
 δι' ἐμῆς γένυος ξουθῆς μελέων  
 Πανὶ νόμους ἱεροὺς ἀναφαίνω 745  
 σεμνά τε μητρὶ χορεύματ' ὀρεῖα,  
 τοτοτοτοτοτοτοτοτοτίγξ,  
 ἔνθεν ὥσπερ ἡ μέλιττα  
 Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν ἀεὶ 750  
 φέρων γλυκεῖαν ῥῶδάν  
 τιὸ τιὸ τιὸ τιοτίγξ

εἰ μετ' ὀρνίθων τις ὑμῶν ὦ θεαταὶ βούλεται  
 διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὥς ἡμᾶς ἴτω.  
 ὅσα γὰρ ἐνθάδ' ἐστὶν αἰσχροῖα τῷ νόμῳ κρατούμενα, 755  
 ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὀρνισιν καλὰ  
 εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχροὺς τὸν πατέρα τύπτειν νόμῳ,

<sup>a</sup> Compare 214, and Eurip *Helen*, 1111

<sup>b</sup> ἐπεὶ νόμος ὁ θεὸς καὶ δρειος μητρὶ δέ, τῇ 'Ρέα· Schol.

<sup>c</sup> An early tragedian whose lyrics were highly praised Eurip-  
 804



# ARISTOPHANES

τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστίν, ἣν τις τῷ πατρὶ  
 προσδραμὼν εἴπη πατάξας, "αἶρε πληκτρον, εἰ μαχεῖ"  
 εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος, 760  
 ἀτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται  
 εἰ δὲ τυγχάνει τις ὦν Φρυγὴν μηδὲν ἦττον Σπινθάρου,  
 φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους  
 εἰ δὲ δούλος ἐστὶ καὶ Κάρ ὥσπερ Ἐξεκεστιδῆς,  
 φύσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες 765  
 εἰ δ' ὁ Πεισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας  
 βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεόττιον·  
 ὡς παρ' ἡμῖν οὐδὲν αἰσχρὸν ἐστὶν ἐκπερδικίσαι  
 τοιάδε κύκνοι, [ἀντ.  
 τιὸ τιὸ τιὸ τιοτίγξ,  
 συμμιγῇ βοῇν ὁμοῦ 770  
 πετροῖς κρέκοντες ἱακχὸν Ἀπόλλω,  
 τιὸ τιὸ τιὸ τιοτίγξ,  
 ὄχθῳ ἐφεζόμενοι παρ' Ἐβρον ποταμόν,  
 τιὸ τιὸ τιὸ τιοτίγξ, 775  
 διὰ δ' αἰθέριον νέφος ἦλθε βοά·

<sup>a</sup> Cf. C. 1420-30.

<sup>b</sup> "Spintharus, Execestides, and Acestor were obviously all birds of a feather, all struck off the register of Athenian citizens, as not being genuine Athenians at all. See the notes on 11 and 31 *supra*. Execestides is described as a Carian slave, Acestor as a Scythian, and Spintharus as a Phrygian" R

<sup>c</sup> A Phrygian and Barbarian, Schol

<sup>d</sup> *πάππος* is both "a grandfather" and the name of some bird. "Execestides, an alien in an Athenian phratry, is like a young cuckoo in the nest of the *πάππος*. But let him breed *πάπποι* in birdland, and he will have *πάππους ἀγῶς*, who (as *ἀγῶς*) are genuine natives, and so he will be fully qualified to enter into a phratry there" R.

<sup>e</sup> Some rascal unknown. If he was connected with some treachery in the North-west, *ἐκπερδικίσαι* may allude to the shifty Perdicas of Macedon.

## THE BIRDS, 758–776

That a chick should strike his father,  
                                stutting up with youthful ire,  
Crowing *Raise your spur and fight me,*  
                                that is what the buds admire.<sup>a</sup>  
Come you runaway deserter,  
                                spotted o'er with marks of shame,  
Spotted Francolin we'll call you,  
                                that, with us, shall be your name  
You who style yourself a tribesman,  
                                Phrygian pure as Spintharus,<sup>b</sup>  
Come and be a Phrygian linnet,  
                                of Philemon's<sup>c</sup> breed, with us  
Come along, you slave and Canian,  
                                Excestides to wit,  
Breed with us you Cuckoo-rearers,  
                                they'll be guldsmen apt and fit.<sup>d</sup>  
Son of Peisias,<sup>e</sup> who to outlaws  
                                would the city gates betray,  
Come to us, and be a partridge  
                                (*cockerel like the cock*, they say),  
We esteem it no dishonour  
                                knaveish partridge-tricks to play  
Even thus the Swans,  
*tio, tio, tio, tiotinx,*  
Their clamorous cry were erst up-raising,  
With clatter of wings Apollo<sup>f</sup> praising,  
*tio, tio, tio, tiotinx,*  
As they sat in serried ranks on the river Hebrus' banks.  
*tio, tio, tio, tiotinx,*  
Right upward went the cry  
                                through the cloud and through the sky

<sup>a</sup> The swan was closely connected with Apollo

# ARISTOPHANES

πτῆξε δὲ ποικίλα, φύλά τε θηρῶν,  
 κύματά τ' ἔσβεσε νήνεμος αἶθρη  
 τοτοτοτοτοτοτοτοτοτοτίγξ

πᾶς δ' ἐπεκτύπησ' Ὀλυμπος 780

εἶλε δὲ θάμβος ἄνακτας Ὀλυμπιάδες δὲ μέλος Χάριτες  
 Μοῦσαί τ' ἐπωλόλυξαν  
 τιὸ τιὸ τιὸ τιοσίγξ.

οὐδέν ἐστ' ἄμεινον οὐδ' ἥδιον ἢ φύσαι πτερὰ 785

αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,  
 εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγωδῶν ἤχθετο,  
 ἐκπτόμενος ἂν οὗτος ἠρίστησεν ἐλθὼν οἰκαδε,  
 κῆτ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτατο.

εἴ τε Πατροκλείδης τις ὑμῶν τυγχάνει χεζητιῶν, 790

οὐκ ἂν ἐξίδισεν ἐς θοῖμάτιον, ἀλλ' ἀνέπτατο,  
 κάποπαρδῶν κάναπνεύσας αὖθις αὖ κατέπτατο

εἴ τε μοιχεύων τις ὑμῶν ἐστιν ὅστις τυγχάνει,  
 κῆθ' ὄρῃ τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ,  
 οὗτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνίπτατο, 795

<sup>a</sup> A politician of unpleasant habits, described by the Scholiast.  
<sup>b</sup> The seats set apart for the Council of Five Hundred

**THE BIRDS, 777-795**

Quailed the wild-beast in his covert,  
                                and the bud within her nest,  
And the still and windless Ether  
                                lulled the ocean-waves to rest  
*totótotótotótotótotónx*  
Loudly Olympus rang !  
Amazement seized the kings , and every Grace  
And every Muse within that heavenly place  
Took up the strain, and sang  
*tio, tio, tio, tio, tiotínx*

Truly to be clad in feather  
is the very best of things  
Only fancy, dear spectators,  
had you each a brace of wings,  
Never need you, tired and hungry,  
at a Tragic Chorus stay,  
You would lightly, when it bored you,  
spread your wings and fly away,  
Back returning, after luncheon,  
to enjoy our Comic Play  
Never need a Patrocleides,<sup>a</sup>  
sitting here, his garment stain ;  
When the dire occasion seized him,  
he would off with might and main  
Flying home, then flying hither,  
lightened and relieved, again.  
If a gallant should the husband  
on the Council-bench <sup>b</sup> behold  
Of a gay and charming lady,  
one whom he had loved of old,  
Off at once he'd fly to greet her,  
have a little converse sweet,

# ARISTOPHANES

εἶτα βινήσας ἐκείθεν αὖθις αὖ καθέζετο  
 ἄρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον,  
 ὥς Διυτρέφης γε πυτιναῖα μόνον ἔχων πτερὰ  
 ἡρέθη φύλαρχος, εἶθ' ἵππαρχος, εἶτ' ἐξ οὐδενὸς  
 μεγάλα πράττει καστὶ νυνὶ ξουθὸς ἵππαλεκτρυνών. 800

ΠΕΙ ταυτὶ τοιαυτί· μὰ Δί' ἐγὼ μὲν πρᾶγμα πω  
 γελοιότερον οὐκ εἶδον οὐδεπώποτε

ΕΥ. ἐπὶ τῷ γελᾷς,

ΠΕΙ ἐπὶ τοῖσι σοῖς ὠκυπτέροις  
 οἷσθ' ὧ μάλιστ' ἔοικας ἐπτερωμένος;

εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ 805

ΕΥ σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ

ΠΕΙ ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Αἰσχύλον

“τάδ' οὐχ ὑπ' ἄλλων ἀλλὰ τοῖς αὐτῶν πτεροῖς”

ΧΟ ἄγε δὴ τί χρὴ δρᾶν,

ΠΕΙ πρῶτον ὄνομα τῇ πόλει

θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖς θεοῖς 810

θῦσαι μετὰ τοῦτο

ΕΥ ταῦτα κάμοι συνδοκεῖ

ΧΟ. φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει;

ΠΕΙ βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαίμονος

Σπάρτην ὄνομα καλῶμεν αὐτήν,

\* He made wicker flasks, the handles of which were called πτερὰ, Schol

<sup>b</sup> Enter P and E, equipped with wings

\* “The meaning is that whereas a blackbird's plumage extends over its whole body, the hair of Peisisthetacus stops short at his poll; as if a bowl had been placed on the head of the blackbird, and all the feathers not covered by the bowl had been plucked out” R

## THE BIRDS, 796–814

Then be back, or e'er ye missed him,  
                                calm and smiling in his seat.  
Is not then a suit of feathers  
                                quite the very best of things ?  
Why, Darius was chosen,  
                                though he had but wicker wings,  
First a Captain, then a Colonel,  
                                till from nothing he of late  
Has become a tawny cock-horse,  
                                yea a pillar of the State !

PEI Well, here we are By Zeus, I never saw  
In all my life a sight more laughable <sup>b</sup>

EU. What are you laughing at?

PEL. At your flight-feathers  
I'll tell you what you're like, your wings and you.  
Just like a gander, sketched by some cheap-Jack

EU And you, a blackbird, with a bowl-cropped noddle<sup>c</sup>

PEI These shafts of ridicule are winged by nought  
But our own plumes, as Aeschylus would say.<sup>d</sup>

CH What's the next step?

PEI First we must give the city  
Some grand big name and then we'll sacrifice  
To the high Gods

**EU** That's my opinion also

CH Then let's consider what the name shall be.

PEI What think you of that grand Laconian name,  
Sparta ?

ὥς δ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος,  
 πληγέντ' ἀτράκτῳ τοξικῷ τὸν αἰετὸν  
 εἰπεῖν, ἰδόντα *μηχανῇν πτερυματοσ*  
 τὰδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς  
 ἁλισσάμεσθα *Aesch. Myrmadons (Schol.)*.

The "Eagle shot by means of his own feathers" passed into a proverb



# ARISTOPHANES

ΕΤ	Ἡράκλεις·	
	Σπάρτην γὰρ ἂν θείμην ἐγὼ τῇμῃ πόλει,	815
	οὐδ' ἂν χαμείνη πάνυ γε κειρίαν γ' ἔχων	
ΠΕΙ	τί δῆτ' ὄνομ' αὐτῇ θησόμεσθ',	
ΧΟ	ἐντευθενὶ	
	ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων	
	χαυνόν τι πάνυ	
ΠΕΙ	βούλει Νεφελοκοκκυγίαν,	
ΧΟ	ιοῦ ἰοῦ	
	καλόν γ' ἀτεχνῶς σὺ καὶ μέγ' εὔρες τοῦνομα	820
ΕΤ.	ἄρ' ἐστὶν αὕτη γ' ἡ Νεφελοκοκκυγία,	
	ἵνα καὶ τὰ Θεαγένους τὰ πολλὰ χρήματα	
	τά τ' Αἰσχίνου γ' ἅπαντα,	
ΠΕΙ	καὶ λῶστον μὲν οὖν	
	τὸ Φλέγρας πεδίον, ἣν οἱ θεοὶ τοὺς γηγενεῖς	
	ἀλαξονευόμενοι καθυπερηκόντισαν	821
ΕΤ	λιπαρόν τὸ χρήμα τῆς πόλεως τίς δαὶ θεὸς	
	πολιοῦχος ἔσται, τῷ ξανοῦμεν τὸν πέπλον,	
ΠΕΙ	τί δ' οὐκ Ἀθηναίαν ἐῷμεν Πολιάδα,	
ΕΤ	καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,	
	ὅπου θεὸς γυνὴ γεγονυῖα πανοπλίαν	830
	ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα,	
ΠΕΙ	τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν,	
ΧΟ	ὄρνις ἀφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,	
	ὅσπερ λέγεται δεινότατος εἶναι πανταχοῦ	
	Ἄρεως νεοττός.	
ΕΤ.	ὦ νεοττέ δέσποτα	835
	ὥς δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν	

<sup>a</sup> A. and T were two needy haggards, for ever boasting of their wealth *in nubibus*. See 1127, and *W* 324.

<sup>b</sup> Scene of the battle between gods and giants.

<sup>c</sup> *Λιπαράι* Ἀθήναι Pindar, *Nem* iv 18 *et al*

# THE BIRDS, 814-836

- EU                   What ! Sparta for my city ? No.  
 I wouldn't use esparto for my pallet,  
 Not if I'd coids , by Heracles, not I  
 PEI How shall we name it then ?  
 CH                   Invent some fine  
 Magniloquent name, drawn from these upper spaces  
 And clouds  
 PEI                   What think you of Cloudcuckoobury ?  
 CH   Good ! Good !  
 You have found a good big name, and no mistake  
 EU. Is this the great Cloudcuckoobury town  
 Where all the wealth of Acschines lies hid,  
 And all Theagenes's ? <sup>a</sup>  
 PEI                   Best of all,  
 This is the plain of Phlegra,<sup>b</sup> where the Gods  
 Outshot the giants at the game of Biag  
 EU. A glistering <sup>c</sup> sort of a city ! Who shall be  
 Its guardian God ? For whom shall we weave the  
 Peplus <sup>d</sup> ?  
 PEI Why not retain Athene, City-keeper ?  
 EU. And how can that be a well-ordered State,  
 Where she, a woman born, a Goddess, stands  
 Full-armed,<sup>e</sup> and Cleisthenes <sup>f</sup> assumes a spindle ?  
 PEI And who shall hold the citadel's Storkade <sup>g</sup> ?  
 CH A bird of ours, one of the Persian breed,  
 Everywhere noted as the War-god's own  
 Armipotent cockerel  
 EU                   O, Prince Cockerel ? Yes,  
 He's just the God to perch upon the rocks

<sup>a</sup> An embroidered robe offered at the great Panathenaea to Athena Polias.

<sup>b</sup> Athena Promachus

<sup>f</sup> An effeminate, often satirized

<sup>g</sup> Πελαργικόν or Πελασγικόν was the ancient wall of the Acropolis. There is a play upon πελαργός "stork" See 1139.

# ARISTOPHANES

ΠΕΙ. ἄγε νυν σὺ μὲν βάδιζε πρὸς τὸν ἀέρα  
καὶ τοῖσι τειχίζουσι παραδιακόνει,  
χάλικας παραφόρει, πηλὸν ἀποδὺς ὄργασον,  
λεκάνην ἀνένευκε, κατάρπες<sup>α</sup> ἀπὸ τῆς κλίμακος, 840  
φύλακας κατάρπηςσαι, τὸ πῦρ ἔγκρυπτ' αἰεί,  
κωδωνοφορῶν περίτρεχε καὶ κάθεινδ' ἐκεῖ  
κήρυκε δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,  
ἕτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,  
κακείθεν αὖθις παρ' ἐμέ

ΕΤ. σὺ δέ γ' αὐτοῦ μένων 845  
οἴμωζε παρ' ἐμ'.

ΠΕΙ. ἴθ' ὦγάθ' οἱ πέμπω σ' ἐγώ.  
οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἂ λέγω πεπραγέται  
ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς,  
τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ  
παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα 850

ΧΘ. ὁμορροθῶ, συνθέλω,  
συμπαραινέσας ἔχω  
προσόδια μεγάλα  
σεμνὰ προσιέναι θεοῖσιν, 855  
ἅμα δὲ προσέτι χάριτος ἔνεκα  
προβάτιόν τι θύειν.  
ἴτω ἴτω δὲ Πυθιάς βοὰ θεῶ,  
συναυλείτω δὲ Χαῖρις ᾤδῃ.

ΠΕΙ. παῦσαι σὺ φυσῶν. Ἡράκλεις τουτὶ τί ἦν,  
τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δειν' ἰδὼν 860  
οὐπω κόρακ' εἶδον ἐμπεφορβιωμένον.  
ἱερεῦ, σὸν ἔργον, θύε τοῖς καινοῖς θεοῖς.

ΙΕΡΕΥΣ δρᾶσω τάδ'. ἀλλὰ ποῦ ὅστιν ὁ τὸ κανοῦν ἔχων,

<sup>α</sup> The inspectors carried bells which they rang, for the sentinels to answer. Schol

<sup>β</sup> Exit E, who does not appear again

## THE BIRDS, 837-863

PEI Now, comrade, get you up into the air,  
 And lend a hand to those that build the wall  
 Bring up the rubble ; stir, and mix the mortar ,  
 Run up the ladder with the hod , fall off ;  
 Station the sentinels , conceal the fire ;  
 Round with the alarm bell <sup>a</sup> , go fast asleep ;  
 And send two heralds, one to heaven above,  
 And one to earth below , and let them come  
 From thence, for me

EU And you, remaining here,  
 Be hanged—for me !

PEI Go where I send you, comrade,<sup>b</sup>  
 Without your help there, nothing will be done  
 But I, to sacrifice to these new Gods,  
 Must call the priest to regulate the show  
 Boy ! Boy ! take up the basket and the laver <sup>c</sup>

CH I'M WITH you,<sup>d</sup> you'll find me quite willing .  
 I highly approve of your killing  
 A lambkin, to win us the favour divine,  
 Mid holy processions, stately and fine  
 Up high, up high, let the Pythian cry,<sup>e</sup>  
 The Pythian cry to the God be sent ;  
 Let Chaeris <sup>f</sup> play the accompaniment.

PEI O stop that puffing ! Heracles, what's this ?  
 Faith, I've seen many a sight, but never yet  
 A mouth-band <sup>g</sup>-wearing raven ! Now then, priest,  
 To the new Gods commence the sacrifice

PRIEST I'll do your bidding Where's the basket-bearer ?

<sup>a</sup> To walk round the altar with the lustial water , cf. 958.

<sup>b</sup> From the *Peleus* of Sophocles : Schol

<sup>c</sup> The Paean Schol.

<sup>f</sup> A poor flute-player, who used to present himself uninvited  
 Schol

<sup>g</sup> A sort of leathern muzzle used by players on the pipe

# ARISTOPHANES

	εὔχεσθε τῇ Ἑστίᾳ τῇ ὀρνιθείῳ καὶ τῷ ἱκτίνῳ τῷ ἐστιούχῳ καὶ ὄρνισιν Ὀλυμπίοις καὶ Ὀλυμπίησι πᾶσι καὶ πάσῃσιν—	865
ΠΕΙ	ὦ Σουνιέρακε χαῖρ' ἀναξ Πελαργικέ	
ΙΕ.	καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ καὶ Λητοῖ Ὀρτυγομήτρᾳ καὶ Ἀρτέμιδι Ἀκαλανθίδι—	870
ΠΕΙ	οὐκέτι Κολαινὶς ἀλλ' Ἀκαλανθὶς Ἀρτεμις	
ΙΕ	καὶ φρυγίλῳ Σαβαζίῳ καὶ στρουθῷ μεγάλῃ μητρὶ θεῶν καὶ ἀνθρώπων—	
ΠΕΙ.	δέσποινα Κυβέλη, στρουθέ, μήτηρ Κλεοκρίτου	875
ΙΕ	διδόναι Νεφέλοκοκκυγιεῦσιν ὑγιείαν καὶ σωτηρίαν αὐτοῖσι καὶ Χίοισιν—	
ΠΕΙ	Χίοισιν ἦσθην πανταχοῦ προσκειμένοις.	880
ΙΕ.	καὶ ἦρωσιν ὄρνισι καὶ ἡρώων παισί, πορφυρίωνι καὶ πελεκᾶντι καὶ πελεκίνῳ καὶ φλέξιδι καὶ τέτρακι καὶ ταῶνι καὶ ἐλεᾷ καὶ βασκᾷ καὶ ἐλασᾷ καὶ ἐρωδιῷ καὶ καταράκτῃ καὶ μελαγκορύφῳ καὶ αἰγιθάλλῳ—	885
ΠΕΙ.	παῦ' ἐς κόρακας, παῦσαι καλῶν. ἰοὺ ἰοῦ, ἐπὶ ποῖον ὦ κακὸδαιμον ἱερεῖον καλεῖς ἄλλαιέτους καὶ γῦπας, οὐχ ὀρᾶς ὅτι	890

<sup>a</sup> This litany is in prose, and imitates the customary prayers

<sup>b</sup> A parody of Σουνιέρατε, "Sunium-worshipped," *Κ.* 560, and probably of Πελαργικέ or some epithet of Poseidon. A line seems to have dropped out in which Poseidon was invoked under these names.

<sup>c</sup> See 772

# THE BIRDS, 804-891

Let us pray

To the Hestia-bud of the household shime,  
And the Kite that watches her feasts divine,  
And to all the Olympian birds and budesses,<sup>a</sup>

PEI O Sunium-hawking, King of the Sea—mew,<sup>b</sup> hail !

PR And to the holy Swan, the Pythian and Delian one,  
And to thee too, Quail-guide Leto,  
And to Artemis the Thistle-finch,<sup>c</sup>

PEI. Aye, Thistle-finch, no more Colaenis<sup>d</sup> now !

PR And to Sabazius the Phrygian linnet ; and then  
To Rhea<sup>e</sup> the Great Mother of Gods and men ;

PEI Aye, Ostrich-queen, Cleocritus's<sup>f</sup> Mother !

PR That they may grant health and salvation  
To the whole Cloudcuckoobunian nation,  
For themselves and the Chians,<sup>g</sup>

PEI. I like the Chians everywhere tacked on

PR And to the hero-buds and sons of heroes,  
And to the Porphyrio rail ;  
And to the pelican white, and pelican grey ;  
And to the eagle, and to the capercaille ;  
And to the peacock, and to the sedgewarbler ,  
And to the teal, and to the skua ,  
And to the heron, and to the gannet ;  
And to the blackcap, and to the titmouse ,—

PEI Stop, stop your calling, hang you O, look here  
To what a victim, idiot, are you calling  
Ospreys and vultures ? Don't you see that one

<sup>a</sup> Artemis Κολαινίς was worshipped at Myrrhinus Delos, where she was born, was once called Ortygia

<sup>b</sup> Sabazius the Phrygian is called Φρυγίλος ("a finch") for φρυγίος Rhea is the Great Mother, and the στρουθός μεγάλη the ostrich

<sup>f</sup> C was an ungainly man who was likened to an ostrich See F 1437

<sup>g</sup> The Athenians used to pray at their sacrifices *ἐαυτοῖς τε καὶ Χίοις*, the Chians alone having been uniformly faithful allies : Schol

## ARISTOPHANES

ἰκτῖνος εἰς ἃν τοῦτό γ' οἷχοιθ' ἄρπάσας,  
ἄπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα.  
ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος

ΧΟ εἴτ' αὖθις αὖ τάρ᾽α σοι ἄντ 895  
 δεῖ με δεύτερον μέλος  
 χέρνιβι θεοσεβὲς  
 ὅσιον ἐπιβοᾶν, καλεῖν δὲ  
 μάκαρας, ἓνα τιναῖ μόνον, εἴπερ  
 ἱκανὸν ἔξετ' ὄψον 900  
 τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν  
 γένειόν τ' ἐστὶ καὶ κέρατα

ΠΕΙ θύοντες ἐν ξώμεσθα τοῖς πτερίνοις θεοῖς

ΠΟΙΗΤΗΣ    Νεφελοκοκκυγίαν τὰν εὐδαίμονα  
                  κλῆσον ὦ Μοῦσα  
                  τεαῖς ἐν ὕμνων ἀοιδαῖς

905

ΠΕΙ. τουτὶ τὸ πρᾶγμα ποδαπόν, εἶπέ μοι τίς εἰ,

ποι. ἐγὼ μελιγλώσσω ἐπέων ἰεῖς αἰοιδὰν  
Μουσάων θεράπων ὄτρηρός,  
κατὰ τὸν Ὅμηρον.

ΠΕΙ ἔπειτα δῆτα δοῦλος ὧν κόμην ἔχεις;

ΠΟΙ. οὐκ, ἀλλὰ πάντες ἐσμέν οἱ διδάσκαλοι  
Μουσάων θεράποντες ὀτρηροί,  
κατὰ τὸν Ὅμηρον

ΠΕΙ οὐκ ἐτὸς ὀτρηρὸν καὶ τὸ ληδάριον ἔχεις 915  
ἀτὰρ ὦ ποιητὰ κατὰ τί δευρ' ἀνεφθάρης;

ΠΟΙ. μέλη πεποίηκ' ἐς τὰς Νεφέλοκοκκυγίας  
τὰς ὑμετέρας κύκλιά τε πολλὰ καὶ καλὰ

<sup>a</sup> " He drives the priest from the altar, throwing his gailands after him ". R

## THE BIRDS, 892-918

One single kite could carry off the whole ?  
Get away hence, you and your garlands too !<sup>a</sup>  
Myself alone will sacrifice this victim

CH      ONCE MORE as the laves they're bringing,  
Once more I my hymns must be singing,  
Hymns holy and pious, the Gods to invite—  
One alone, only one,—to our festival rite.  
Your feast for two, I am sure won't do.  
For what you are going to offer there  
Is nothing at all but horns and hair.

PEI. Let us pray,  
Offering our victim to the feathery gods<sup>b</sup>

POET (*singing*) Cloudecuckoobury  
With praise and glory crown,  
Singing, O Muse,  
Of the new and happy town !

PEI Whatever's this ? Why, who in the world are you ?

PO. O I'm a warbler, carolling sweet lays,  
An eager meagre servant of the Muses,  
As Homer says<sup>c</sup>

PEI What ! you a slave and wear your hair so long ?

PO No, but all we who teach sweet choral lays  
Are eager meagre servants of the Muses,  
As Homer says

PEI. That's why your cloak so meagre seems, no doubt  
But, poet, what ill wind has blown you hither ?

PO Oh I've been making, making lovely songs,  
Simonideans, virgin songs, and sweet

<sup>b</sup> *Enter a Poet, to celebrate the founding of the new colony.*

<sup>c</sup> Μουσῶν θεράποντες was a common epic phrase for poets, and ὀτρυνός "quick" "active" is added here to introduce the joke in 915 where ὀτρυνός is used = τετραημένος "full of holes."



# ARISTOPHANES

- καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου  
 ΠΕΙ ταυτὶ σὺ πότε ἑποίησας, ἀπὸ ποίου χρόνου, 920  
 ΠΟΙ πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν  
 ΠΕΙ οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγώ,  
 καὶ τοῦνομ' ὥσπερ παιδίῳ νῦν δὴ ῥέμην,  
 ΠΟΙ ἀλλὰ τις ὠκεία Μουσάων φάτις 925  
 οἷάπερ ἵππων ἀμαρυνγὰ  
 σὺ δὲ πάτερ, κτίστορ Αἴτνας,  
 ζαθέων ἱερῶν ὁμώνυμε,  
 δὸς ἐμὶν ὃ τι περ  
 τεῦ κεφαλᾷ θέλῃς  
 πρόφρων δόμεν ἐμὶν τεῶν. 930  
 ΠΕΙ. τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,  
 εἰ μὴ τι τούτῳ δόντες ἀποφευξούμεθα  
 οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,  
 ἀπόδυθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ  
 ἔχε τὴν σπολάδα πάντως δέ μοι ριγῶν δοκεῖς 935  
 ΠΟΙ. τόδε μὲν οὐκ ἀέκουσα φίλα  
 Μοῦσα τόδε δῶρον δέχεται  
 τὸ δὲ τεῦ φρενὶ μάθε  
 Πινδάρειον ἔπος—  
 ΠΕΙ. ἄνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται 940  
 ΠΟΙ. νομάδεσσι γὰρ ἐν Σκυθαῖς  
 ἀλᾶται Στράτων,  
 ὃς ὑφαντοδόνητον ἔσθος οὐ πέπαται  
 ἀκλεῆς δ' ἔβα σπολὰς ἄνευ χιτῶνος  
 ξύνες ὃ τοι λέγω 945

<sup>a</sup> κύκλια dithyrambic songs, παρθένεια songs for a chorus of maidens Simonides was famous for all kinds of lyrics.

<sup>b</sup> See 493

<sup>c</sup> Pindar, addressing Hiero (Ἱέρων), who had re-colonized Catania under the name of Aetna, said σῦναι δ' τοι λέγω, ζαθέων 220

# THE BIRDS, 919-945

Dithyrambic songs,<sup>a</sup> on your Cloudecuckooburnes

PEI When did you first begin these lovely songs ?

PO Long, long ago, O yes ! Long, long ago !

PEI Why, is not this the City's Tenth-day<sup>b</sup> feast ?

I've just this instant given the child its name

PO But fleet, as the merry many-twinkling hoises' feet,

The any fany Rumour of the Muses

Aetna's Founder, father mine,

Whose name is the same as the holy altar flame,<sup>c</sup>

Give to me what thy bounty chooses

To give me willingly of thine

PEI He'll cause us trouble now, unless we give him

Something, and so get off Hallo, you priest,

Why, you've a jerkin and a tunic too ,

Strip, give the jerkin to this clever poet

Take it , upon my word you *do* seem cold

PO This little kindly gift the Muse

Accepts with willing condescension ,

But let me to an apt remark

Of Pindar call my lord's attention

PEI The fellow does not seem inclined to leave us.

PO Out among the Scythians yonder

See poor Straton wanders, wander,<sup>d</sup>

Poor poor Straton, not possessed

of a whirly-woven vest.

All inglorious comes, I trow, leather jerkin, if below

No soft tunic it can show

Conceive my drift, I pray

*λερῶν ὁμώνυμε, πάτερ, κλιστορ Αἰτνας* (Schol.) See also Pindar, *Pyth.* ii 127, *Nem.* vii 1, below 945

<sup>a</sup> "This too is from Pindar," says the Scholiast who quotes *Νομάδεσσι γὰρ ἐν Σαύθαις | ἀλᾶται Στράτων, | ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται, | ἀκλεῆς δ' ἔβα, and then adds, "but having got the mules from Hiero he (Pindar) proceeded to ask for a chariot" The poet here shows a like rapacity*

# ARISTOPHANES

ΠΕΙ. ξυνήμ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.  
ἀπόδουθι δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν  
ἄπελθε τουτονὶ λαβών

ΠΟΙ. ἀπέρχομαι,  
κὰς τὴν πόλιν γ' ἐλθὼν ποιήσω δὴ ταδί  
κλῆσον ὦ χρυσόθρονε  
τὰν τρομερὰν κρυερὰν  
νιφόβολα πεδία  
πολύσπορά τ' ἤλυθον.  
ἀλαλαί

950

ΠΕΙ. νῆ τὸν Δί' ἀλλ' ἤδη πέφευγας ταυταγί  
τὰ κρυερά, τονδὶ τὸν χιτωνίσκον λαβών  
τουτί μὰ Δί' ἐγὼ τὸ κακὸν οὐδέποτ' ἤλπισα,  
οὔτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν  
αὔθις σὺ περιχώρει λαβών τὴν χέρνιβα  
εὐφημία 'στω.

955

ΧΡΗΣΜΟΛΟΓΟΣ. μὴ κατάρξῃ τοῦ τράγου

ΠΕΙ. σὺ δ' εἰ τίς,

ΧΡ. ὅστις, χρησμολόγος

ΠΕΙ. οἴμωζέ νυν.

960

ΧΡ. ὦ δαιμόνιε τὰ θεῖα μὴ φαύλως φέρε  
ὥς ἔστι Βάκιδος χρησμὸς ἀντικρυς λέγων  
ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙ. κάπειτα πῶς  
ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν  
τὴνδ' οἰκίσαι,

ΧΡ. τὸ θεῖον ἐνεπόδιζέ με.

965

ΠΕΙ. ἀλλ' οὐδὲν οἷόν ἐστ' ἀκοῦσαι τῶν ἐπῶν

ΧΡ. ἀλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορῶναι  
ἐν ταύτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,—

<sup>a</sup> Exit Poet

<sup>b</sup> Enter Oracle-monger

# THE BIRDS, 946-968

PEI Aye, I conceive you want the tunic too  
Off with it, you Needs must assist a Poet  
There, take it, and depart

PO Yes, I'll depart,  
And make to the city pretty songs like this,  
O Thou of the golden throne,  
Sing Hei, the quivering, shivering,  
I came to the plains many-sown,  
I came to the snowy, the blowy  
Alalae!<sup>a</sup>

PEI Well, well, but now you surely have escaped  
From all those shiverings, with that nice warm vest  
This is, by Zeus, a plague I never dreamed of  
That he should find our city out so soon  
Boy, take the laver and walk round once more.  
Now hush!<sup>b</sup>

ORACLE-MONGER Forbear! touch not the goat awhile

PEI Eh? Who are you?

O-M A soothsayer.

PEI You be hanged!

O-M O think not lightly, friend, of things divine;  
Know I've an oracle of Bakis,<sup>c</sup> bearing  
On your Cloudecuckoobunies

PEI Eh? then why  
Did you not soothsay that before I founded  
My city here?

O-M The Power within forbade me.

PEI Well, well, there's nought like hearing what it says.

O-M. Nag but if once grey crows  
and wolves shall be handing together,  
Out in the midway space,  
twixt Corinth and Sicyon,<sup>d</sup> dwelling,—

<sup>a</sup> An ancient prophet, P. 1070, K 123.

<sup>d</sup> τὸ μεταξὺ Κ καὶ Σ had become a proverbial tag

# ARISTOPHANES

- ΠΕΙ τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων,  
 ΧΡ ἤνιξαθ' ὁ Βάκισ τοῦτο πρὸς τὸν ἀέρα 970  
 πρῶτον Πανδώρα θῦσαι λευκότριχα κριόν  
 ὃς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρῶτιστα προφήτης,  
 τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα—
- ΠΕΙ. ἔνεστι καὶ τὰ πέδιλα;  
 ΧΡ. λαβὲ τὸ βιβλίον  
 καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐπιπλῆσαι. 975
- ΠΕΙ καὶ σπλάγχνα διδόν' ἔνεστι;  
 ΧΡ λαβὲ τὸ βιβλίον  
 καὶ μὲν θέσπιε κοῦρε ποιῆς ταῦθ' ὥς ἐπιτέλλω,  
 αἰετὸς ἐν νεφέλῃσι γενήσεται· αἱ δέ κε μὴ δῶς,  
 οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετὸς οὐ δρυκολάπτῃς
- ΠΕΙ καὶ ταῦτ' ἔνεστ' ἐνταῦθα,  
 ΧΡ λαβὲ τὸ βιβλίον 980
- ΠΕΙ οὐδὲν ἄρ' ὁμοίως ἐσθ' ὁ χρησμὸς τουτῶι,  
 ὃν ἐγὼ παρὰ τ' ἀπόλλωνος ἐξεγραψάμην·  
 αὐτὰρ ἐπὴν ἄκλητος ἰὼν ἄνθρωπος ἀλαζών  
 λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,  
 δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξύ— 985
- ΧΡ οὐδὲν λέγειν οἰμαί σε.
- ΠΕΙ λαβὲ τὸ βιβλίον  
 καὶ φείδου μηδὲν μηδ' αἰετοῦ ἐν νεφέλῃσιν,

<sup>a</sup> An appropriate name for a suitor to use

<sup>b</sup> "The first four words of this line are taken from the oracle which is said in *Knights* 1013 to have been the favourite oracle of the Athenian Demus, Πολλὰ ἰδὼν, the Demus was told, καὶ πολλὰ παθὼν, καὶ πολλὰ μογήσας, | Αἰετὸς ἐν νεφέλῃσι γενήσεται ἡματα πάντα": R 224

# THE BIRDS, 969-987

PEI But what in the world have I to do with Corinth ?

O -M Bakis is riddling Bakis means the Air

First to Pandora<sup>a</sup> offer

a white-necked ram for a victim.

Next, who first shall arrive

my verses prophetic expounding,

Give him a brand-new cloak

and a pair of excellent sandals.

PEI Are sandals in it ?

O -M Take the book and see

Give him moreover a cup,

and fill his hands with the inwards.

PEI. Are inwards in it ?

O -M Take the book and see

Mouth, divinely inspired,

if thou dost as I bid, thou shalt surely

Soar in the clouds as an Eagle<sup>b</sup>,

refuse, and thou ne'er shall become an

Eagle, or even a dove,

or a woodpecker tapping the oak-tree.

PEI Is all that in it ?

O -M Take the book and see.

PEI O how unlike your oracle to mine,

Which from Apollo's words I copied out ;

But if a cheat, an impostor,

presume to appear uninvited,

Troubling the sacred rites,

and lusting to taste of the inwards,

Hit him betwixt the ribs

with all your force and your fury.

O -M You're jesting surely

PEI. Take the book and see.

See that ye spare not the rogue,

though he soar in the clouds as an Eagle,

# ARISTOPHANES

	μήτ' ἦν Λάμπων ἢ μήτ' ἦν ὁ μέγας Διοπαίθης	
XP	καὶ ταῦτ' ἔνεστ' ἐνταῦθα,	
ΠΕΙ	λαβὲ τὸ βιβλίον	
	οὐκ εἰ θύραζ', ἐς κόρακας	
XP.	οἴμοι δειλαιοσ	990
ΠΕΙ	οὔκουν ἐτέρωσε χρησμολογήσεις ἐκτρέχων,	
ΜΕΤΩΝ	ἦκω παρ' ὑμᾶς—	
ΠΕΙ	ἕτερον αὖ τουτὶ κακόν.	
	τί δ' αὖ σὺ δράσων, τίς δ' ἰδέα βουλευμάτος,	
	τίς ἢ 'πίνοια, τίς ὁ κόθορνος τῆς ὁδοῦ;	
ΜΕ.	γεωμετρῆσαι βούλομαι τὸν ἀέρα	995
	ὑμῖν διελεῖν τε κατὰ γύας	
ΠΕΙ	πρὸς τῶν θεῶν	
	σὺ δ' εἰ τίς ἀνδρῶν;	
ΜΕ.	ὅστις εἴμ' ἐγώ, Μέτων,	
	ὃν οἶδεν Ἑλλάς χῶ Κολωνός	
ΠΕΙ	εἰπέ μοι,	
	ταυτὶ δέ σοι τί ἔστι,	
ΜΕ.	κανόνες ἀέρος.	
	αὐτίκα γὰρ ἀήρ ἐστι τὴν ἰδέαν ὅλος	1000
	κατὰ πνιγέα μάλιστα. προσθεῖς οὖν ἐγὼ	
	τὸν κανόν' ἄνωθεν τουτονὶ τὸν καμπύλον,	
	ἐνθεῖς διαβήτην—μανθάνεις;	

<sup>a</sup> See 521, P 1084 Diopethes, another soothsayer, whose sanity was not above suspicion, W 380

<sup>b</sup> *Exit soothsayer, enter Meton, with the instruments of a land-surveyor* M. was a famous astronomer, inventor of the Metonic cycle. The numbers of the nineteen years of his calendar still appear in the Prayer Book as the Golden Numbers

<sup>c</sup> M. had recently erected a horologe, worked by water, on an eminence in the agora called Colonus, it is alluded to also in the *Solitary* of Phrynichus, which competed with the *Birds*

<sup>d</sup> "The great astronomer and mathematician is here introduced as a solemn quack, talking unintelligible nonsense, *purposely*

# THE BIRDS, 988-1003

Then, be ye Lampon<sup>a</sup> himself

or even the great Diapeithes.

O-M. Is all that in it?

PEI Take the book and see.

Get out! be off, confound you! (*Striking him*)

O-M O! O! O!

PEI There, run away and soothsay somewhere else<sup>b</sup>

METON. I come amongst you—

PEI Some new misery this!

Come to do what? What's your scheme's form and outline?

What's your design? What buskin's on your foot?

ME I come to land-survey this Air of yours,

And mete it out by acres

PEI Heaven and Earth!

Whoever are you?

ME (*scandalized*) Whoever am I! I'm METON,

Known throughout Hellas and Colonos<sup>c</sup>

PEI. Aye,

And what are *these*?

ME They're rods for Air-surveying.

I'll just explain The Air's, in outline, like

One vast extinguisher, so then, observe,

Applying here my flexible rod, and fixing

My compass there,—you understand?<sup>d</sup>

unintelligible, ἐπίτηδες ἀδιανόητα, as Symmachus says in the scholium. He claims to have solved the problem of squaring the circle, whilst in πνιγούς and διαβήτης there appears to be some reminiscence of *Clouds*, 96, 178. However the diagram which he explains to Peisthetaerus seems to be to the following effect. He has with him several κανόνες, of which one at least is flexible. Drawing a circle with a pair of compasses he lays the flexible κανὼν over the circumference, then with the straight rods he makes *radii* extending from the centre to, and prolonged beyond, the circumference. These are the streets which run from the market-place to, and through, the city gates". R.



# ARISTOPHANES

- ΠΕΙ οὐ μανθάνω
- ΜΕ. ὀρθῶ μετρήσω κανόνι προστιθείς, ἵνα  
 ὁ κύκλος γένηται σοι τετράγωνος, κὰν μέσω 1005  
 ἀγορά, φέρουσαι δ' ὥσιν εἰς αὐτὴν ὁδοὶ  
 ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος,  
 αὐτοῦ κυκλοτεροῦς ὄντος, ὀρθαὶ πανταχῇ  
 ἀκτῖνες ἀπολάμπωσιν
- ΠΕΙ ἄνθρωπος θαλῆς
- Μέτων—
- ΜΕ. τί ἔστιν,
- ΠΕΙ οἶσθ' ὅτιη φιλῶ σ' ἐγώ, 1010  
 κἄμοι πιθόμενος ὑπαποκίνει τῆς ὁδοῦ
- ΜΕ. τί δ' ἐστὶ δεινόν,
- ΠΕΙ. ὥσπερ ἐν Λακεδαιμόνι  
 ξενηλατοῦνται καὶ κεκίνηνται τινες  
 πληγαὶ συχναὶ κατ' ἄστυ.
- ΜΕ. μῶν στασιάζετε,
- ΠΕΙ. μὰ τὸν Δί' οὐ δῆτ'.
- ΜΕ ἄλλα πῶς;
- ΠΕΙ. ὁμοθυμαδὸν 1015  
 σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ
- ΜΕ ὑπάγοιμί τ᾽ ἄρ' ἄν
- ΠΕΙ. νῆ Δί' ὥς οὐκ οἶδ' ἄρ' εἰ  
 φθαίης ἄν ἐπὶ κενταὶ γὰρ ἐγγὺς αὐταί
- ΜΕ οἵμοι κακοδαίμων
- ΠΕΙ. οὐκ ἔλεγον ἐγὼ πάλαι,  
 οὐκ ἀναμετρήσεις σαυτὸν ἀπιὼν ἀλλαχῇ, 1020
- ΕΠΙΣΚΟΠΟΣ ποῦ πρόξενοι;

<sup>a</sup> Cf C 180.

<sup>b</sup> Alluding to the Spartan practice of expelling strangers, ξενηλασία P 623

<sup>c</sup> *Exit Meton Enter a Commissioner, to inspect the new*

# THE BIRDS, 1003-1021

- PEI I don't  
 ME With the straight rod I measure out, that so  
 The circle may be squared, and in the centre  
 A market-place, and streets be leading to it  
 Straight to the very centre, just as from  
 A star, though circular, straight rays flash out  
 In all directions
- PEI Why, the man's a Thales<sup>a</sup> !  
 Meton !
- ME Yes, what ?
- PEI You know I love you, Meton,  
 Take my advice, and slip away unnoticed
- ME Why, what's the matter ?
- PEI As in Lacedaemon  
 There's stranger-hunting<sup>b</sup> ; and a great disturbance ;  
 And blows in plenty
- ME. What, a Revolution ?
- PEI. No, no, not that
- ME What then ?
- PEI They've all resolved  
 With one consent to wallop every quack
- ME I'd best be going.
- PEI Faith, I'm not quite certain  
 If you're in time, see, see the blows are coming !  
 (Striking him.)
- ME O, murder ! help !
- PEI I told you how 'twould be.  
 Come, measure off your steps some other way<sup>c</sup>
- COMMISSIONER. Ho ! consuls,<sup>d</sup> ho !

*colony* "He is a smart and gorgeous official (cf 1021), one of the Commissioners who were dispatched by Athens to superintend, organize, and report upon, the affairs of a colony or new acquisition" R.

<sup>a</sup> Citizens in a foreign country, who looked after the interests, in the city of their own residence, of the state whose *πρόξενοι* they were.

# ARISTOPHANES

- ΠΕΙ. τίς ὁ Σαρδανάπαλλος οὐτοσί,  
 ΕΠΙ ἐπίσκοπος ἦκω δεῦρο τῷ κυάμῳ λαχὼν  
 ἐς τὰς Νεφέλοκοκκυγίας  
 ΠΕΙ. ἐπίσκοπος,  
 ἔπεμψε δὲ τίς σε δεῦρο,  
 ΕΠΙ. φαῦλον βιβλίον  
 Τελέου τι.  
 ΠΕΙ. βούλει δῆτα τὸν μισθὸν λαβὼν 1025  
 μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι,  
 ΕΠΙ. νῆ τοὺς θεοὺς  
 ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων  
 ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη  
 ΠΕΙ. ἄπιθι λαβὼν ἔστιν δ' ὁ μισθὸς οὐτοσί.  
 ΕΠΙ τουτὶ τί ἦν,  
 ΠΕΙ. ἐκκλησία περὶ Φαρνάκου 1030  
 ΕΠΙ μαρτύρομαι τυπτόμενος ὦν ἐπίσκοπος  
 ΠΕΙ. οὐκ ἀποσοβήσεις, οὐκ ἀποίσεις τῷ κάδῳ,  
 οὐ δεινά, καὶ πέμπουσιν ἤδη 'πισκόπους  
 ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς,  
 ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ. ἐὰν δ' ὁ Νεφέλοκοκκυγεὺς τὸν  
 'Αθηναῖον ἀδικῇ— 1035  
 ΠΕΙ. τουτὶ τί ἔστιν αὖτε κακὸν τὸ βιβλίον,  
 ΨΗ. ψηφισματοπώλης εἰμὶ καὶ νόμους νέους  
 ἦκω παρ' ὑμᾶς δεῦρο πωλήσων  
 ΠΕΙ. τὸ τί;  
 ΨΗ χρῆσθαι Νεφέλοκοκκυγίας τοῖς αὐτοῖς μέτροισι καὶ 1040  
 σταθμοῖσι καὶ νομίσμασι καθάπερ 'Ολοφύξιοι  
 ΠΕΙ. σὺ δέ γ' οἴσιπερ ὠτοτύξιοι χρήσει τάχα.

<sup>a</sup> Proverbial for luxury.

<sup>b</sup> See 167 He is taken as having proposed the appointment of a Commissioner

<sup>c</sup> A Persian satrap, father of Pharnabazus.

THE BIRDS, 1021-1044

- PEI. Sandanapalus,<sup>a</sup> surely !  
 COM. Lo, I to you Cloundcuckooburies come,  
 By lot Commissioner  
 PEI Commissioner ?  
 Who sent you hither ?  
 COM Lo, a paltry scroll  
 Of Teleas<sup>b</sup>  
 PEI Come now, will you take your pay  
 And get you gone in peace ?  
 COM. By Heaven I will  
 I ought to be at home on public business,  
 Some little jobs I've had with Phainaces<sup>c</sup>  
 PEI Then take your pay, and go your pay's just—this  
 (Striking him)  
 COM What's that ?  
 PEI. A motion about Phainaces  
 COM Witness ! he's striking a Commissioner  
 PEI Shoo ! shoo ! begone, you and your verdict-urns<sup>d</sup>  
 The shame it is ! They send Commissioners  
 Before we've finished our inaugural rites  
 STATUTE-SELLER (reading) But if the Cloundcuckooburian  
 wrong the Athenian—  
 PEI Here's some more writing What new misery's this ?  
 S-S I am a Statute-seller, and I'm come  
 Bringing new laws to sell you  
 PEI. Such as what ?  
 S-S Item, the Cloundcuckooburians are to use the selfsame  
 weights and measures, and the selfsame coinage as  
 the Olophyrians<sup>e</sup>  
 PEI And you the selfsame as the Oh ! Oh ! -tyxians.  
 (Striking him)

<sup>a</sup> He seems to have brought ballot-boxes so as to establish democratical institutions. *Enter Statute-seller*

<sup>b</sup> Olophyxus, on the peninsula of Acte, the name chosen to lead up to Ὀροτύξιοι, "the Lamenters," from ὀροτύζειν

# ARISTOPHANES

- ΨΗ οὗτος τί πάσχεις,  
 ΠΕΙ οὐκ ἀποίσεις τοὺς νόμους, 1045  
 πικροὺς ἐγὼ σοι τήμερον δείξω νόμους  
 ΕΠΙ καλοῦμαι Πεισθέταιρον ὕβρεως ἐς τὸν Μουνυ-  
 χιώνα μῆνα.  
 ΠΕΙ ἄλθες οὗτος, ἔτι γὰρ ἐνταῦθ' ἦσθα σύ,  
 ΨΗ εἰάν δέ τις ἐξελαίνῃ τοὺς ἄρχοντας καὶ μὴ δέχεται  
 κατὰ τὴν στήλην— 1050  
 ΠΕΙ οἴμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι,  
 ΕΠΙ. ἀπολῶ σε καὶ γράφω σε μυρίας δραχμάς  
 ΠΕΙ ἐγὼ δέ σοῦ γε τὼ κάδῳ διασκεδῶ  
 ΨΗ μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας,  
 ΠΕΙ. αἰβοῖ λαβέτω τις αὐτόν οὗτος οὐ μενεῖς, 1055  
 ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ  
 θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον
- ΧΟ. ἦδη ἡμοῖ τῷ παντόπτῃ [στρ  
 καὶ παντάρχα θνητοὶ πάντες  
 θύσουσ' εὐκταίαις εὐχαῖς 1060  
 πᾶσαν μὲν γὰρ γὰν ὀπτεύω,  
 σώζω δ' εὐθαλεῖς καρποὺς  
 κτείνων παμφύλων γένναν  
 θηρῶν, ἃ πάντ' ἐν γαίᾳ  
 ἐκ κάλυκος αὐξανόμενον γένυσι παμφάγοις 1065  
 δένδρεσί τ' ἐφημένα καρπὸν ἀποβόσκειται·  
 κτείνω δ' οἱ κήπους εὐώδεις  
 φθείρουσιν λύμαις ἐχθίσταις,

<sup>a</sup> First Statute-Seller, but he and the Commissioner each make two brief appearances, and vanish

<sup>b</sup> *Exeunt omnes*, and the goat is supposed to be sacrificed within

# THE BIRDS, 1045-1068

s-s. Hi ! what are you at ?

PEI Take off those laws, you rascal

Laws you won't like I'll give you in a minute <sup>a</sup>

COM (*reappearing*) I summon Peisthetaerus for next Munychion on a charge of outrage

PEI O that's it, is it ? What, are you there still ?

s-s (*reappearing*) *Item, if any man drive away the magistrates, and do not receive them according to the pillar—*

PEI O mercy upon us, and are you there still ?

COM (*reappearing*) I'll ruin you ! I claim ten thousand drachmas !

PEI I'll overturn your verdict-urn, I will

s-s (*reappearing*) Think of that evening when you fouled the pillar

PEI. Ugh ! seize him, somebody ! Ha, you're off there, are you ?

Let's get away from this, and go within,  
And there we'll sacrifice the goat in peace <sup>b</sup>

CH Unto me, the All-controlling,  
All-surveying,

Now will men, at every altar,

Prayers be playing ;

Me who watch the land, protecting

Fruit and flower,

Slay the myriad-swarming insects

Who the tender buds devour

In the earth and on the branches

with a never-satiate malice,

Nipping off the blossom as it widens from the chalice.

And I slay the noisome creatures

Which consume

And pollute the garden's freshly scented bloom ;

# ARISTOPHANES

ἔρπετά τε καὶ δάκετα πάνθ' ὅσαπερ  
 ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὄλλυται 1070  
 τῇδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεύεται,  
 ἣν ἀποκτείνει τις ὑμῶν Διαγόραν τὸν Μήλιον,  
 λαμβάνειν τάλαντον, ἣν τε τῶν τυράννων τίς τινα  
 τῶν τεθνηκότων ἀποκτείνει, τάλαντον λαμβάνειν 1075  
 βουλόμεσθ' οὖν νυν ἀνειπεῖν ταῦτα χῆμεις ἐνθάδε.  
 ἣν ἀποκτείνει τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,  
 λήψεται τάλαντον, ἣν δὲ ζῶντ' ἀγάγη τις, τέτταρα,  
 ὅτι συνείρων τοὺς σπίνους πωλεῖ καθ' ἑπτὰ τοῦβολου,  
 εἶτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται, 1080  
 τοῖς τε κοψίχοισιν ἐς τὰς ῥῖνας ἐγγχεῖ τὰ πτερά,  
 τὰς περιστεράς θ' ὁμοίως ξυλλαβὼν εἵρξας ἔχει,  
 κἀπαναγκάζει παλεύειν δεδεμένους ἐν δικτύῳ.  
 ταῦτα βουλόμεσθ' ἀνειπεῖν κεῖ τις ὄρνιθας τρέφει  
 εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι. 1085  
 ἣν δὲ μὴ πίθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων  
 αὐθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε

<sup>a</sup> At the great Dionysia outlaws were proclaimed

<sup>b</sup> Diagoras, called the Atheist, had lately fled, and a price was set upon his head for divulging and reviling the Mysteries: Schol

<sup>c</sup> "The Athenians still, in their public Ἀρά, denounced the tyrant (see *Thesm* 338, 339, and the note on *Thesm.* 331) and still offered a reward to the tyrannicide" R

# THE BIRDS, 1069-1087

And every little bite, and every creeping thing  
Perish in destruction at the onset of my wing  
Listen to the City's notice,

*Sirs, Diagoras<sup>b</sup> the Melian* specially proclaimed<sup>a</sup> to-day ;

*Shall receive, reward, one talent,* *whosoever of you slay,*

*If you slay some ancient tyrant,* *and another we'll bestow*

*We, the Birds, will give a notice,* *dead and buried long ago<sup>c</sup>*

*Sirs, Philocrates, Sparrovian,* *we proclaim with right good will,*

*Shall receive, reward, one talent,* *whosoever of you kill,*

*Him who strings and sells the finches,* *if alive you bring him, four ;*

*Blows the thrushes out and, rudely,* *seven an obol, at his store,*

*Shamefully entreats the blackbirds,* *to the public gaze exposes,*

*Pigeons too the rascal catches,* *thrusting feathers up their noses*

*Makes them labour as decoy-birds,* *keeps and mews them up with care,*

*Such the notice we would give you.* *tethered underneath a snare.*

*Who are keeping birds in cages,* *And we wish you all to know,*

*Else the Birds will surely catch you,* *you had better let them go.*

*Tied and tethered up securely,* *and yourselves in turn employ,*

*other rascals to decoy*



# ARISTOPHANES

εὐδαιμον φύλον πτηνῶν [ἀντ

οίωνων, οἳ χειμῶνος μὲν

χλαίνας οὐκ ἀμπισχοῦνται, 1090

οὐδ' αὖ θερμῇ πνίγους ἡμᾶς

ἄκτις τηλαυγῆς θάλπει

ἄλλ' ἀνθηρῶν λειμώνων

φύλλων ἐν κόλποις ναίω,

ἦνικ' ἂν ὁ θεσπέσιος ὄξυ μέλος ἀχέτας 1095

θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ

χειμάζω δ' ἐν κοίλοις ἄντροις

νύμφαις οὐρείαις ξυμπαίζων

ἡρινά τε βοσκομέθα παρθένια

λευκότροφα μύρτα Χαρίτων τε κηπεύματα. 1100

τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι,

ὅσ' ἀγάθ', ἦν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,

ᾧστε κρείττω δῶρα πολλῶ τῶν Ἀλεξάνδρου λαβεῖν

πρῶτα μὲν γάρ, οὐ μάλιστα πᾶς κριτῆς ἐφίεται, 1105

γλαῦκες ὑμᾶς οὔποτ' ἐπιλείψουσι Λαυριωτικάι·

ἄλλ' ἐνοικήσουσιν ἔνδον, ἔν τε τοῖς βαλλαντίοις

ἐννεοττεύσουσι κακλέψουσι μικρὰ κέρματα

εἶτα πρὸς τούτοισιν ᾧσπερ ἐν ἱεροῖς οἰκήσετε

---

\* The owl was stamped on Athenian coins, in Laureum were the silver mines

## THE BIRDS, 1088-1109

O the happy clan of birds  
Clad in feather,  
Needing not a woollen vest in  
Wint'ry weather,  
Heeding not the warm far-flashing  
Summer day,  
For within the leafy bosoms  
Of the flowery meads I stay,  
When the Chiruper in ecstasy  
is shilling forth his tune,  
Maddened with the sunshine,  
and the rapture of the noon.  
And I winter in the caverns'  
Hollow spaces,  
With the happy Oreads playing, and in Spring  
I crop the virgin flowers of the myrtles white and tender,  
Dainties that are fashioned in the gardens of the Graces.  
Now we wish to tell the Judges,  
in a friendly sort of way,  
All the blessings we shall give them  
if we gain the prize to-day.  
Ne'er were made to Alexander  
lovelier promises or grander.  
First, what every Judge amongst you  
most of all desires to win,  
Little Lauriotic owlets "  
shall be always flocking in.  
Ye shall find them all about you,  
as the dainty brood increases,  
Building nests within your purses,  
hatching little silver pieces.  
Then as if in stately Temples  
shall your happy lives be spent,

# ARISTOPHANES

τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς αἰτόν· 1110  
 καὶ λαχόντες ἀρχίδιον εἶθ' ἀρπάσαι βούλησθέ τι,  
 ὁξὺν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν  
 ἣν δέ που δειπνήτε, πρηγορεῶνας ὑμῖν πέμψομεν  
 ἣν δέ μὴ κρίνητε, χαλκεύεσθε μηνίσκους φορεῖν  
 ὥσπερ ἀνδριάντες ὡς ὑμῶν ὅς ἂν μὴ μῆν' ἔχη, 1115  
 ὅταν ἔχητε χλανίδα λευκὴν, τότε μάλισθ' οὕτω δίκην  
 δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνισι κατατιλώμενοι.

ΠΕΙ τὰ μὲν ἱέρ' ἡμῖν ἐστιν ὠρνίθες καλὰ  
 ἄλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος  
 οὐδεῖς, ὅτου πευσόμεθα τὰ κεῖ πράγματα; 1120  
 ἄλλ' οὕτοσ' ἔχει τις Ἀλφειὸν πνέων

ΑΓΓΕΛΟΣ Α. ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ  
 'στι ποῦ,  
 ποῦ Πεισθέταιρός ἐστιν ἄρχων;

ΠΕΙ. οὐτοσί

Γ. Α. ἐξωκοδόμηταί σοι τὸ τεῖχος

ΑΠΕΙ. εὖ λέγεις.

ΑΓ. Α. κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον· 1125  
 ὥστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς  
 καὶ Θεαγένης ἐναντίω δὺ' ἄρματε,  
 ἵππων ὑπόντων μέγεθος ὅσον ὁ δούριος,  
 ὑπὸ τοῦ πλάτους ἂν παρελασαίτην.

ΠΕΙ 'Ηράκλεις.

<sup>a</sup> The triangular pediment or gable which surmounted the columns of a Greek temple.

<sup>b</sup> Disks of bronze, placed over the heads of statues to protect them from the pollutions of birds. Schol

<sup>c</sup> Enter *Peisithetaerus*

<sup>d</sup> Enter *Messenger*, panting like an Olympian runner.



# ARISTOPHANES

ΑΓ.Α τὸ δὲ μῆκός ἐστι, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγώ, 1130  
ἐκατοντορόγυιον

ΠΕΙ. ὦ Πόσειδον τοῦ μάκρους  
τίνες ὠκοδόμησαν αὐτὸ τηλικουτονί,

ΑΓ.Α ὄρνιθες, οὐδεὶς ἄλλος, οὐκ Αἰγύπτιος  
πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,  
ἀλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ 1135  
ἐκ μὲν γε Λιβύης ἦκον ὡς τρισμύρια  
γέρανοι θεμελίους καταπεπωκυῖαι λίθους  
τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν

ἕτεροι δ' ἐπλινθοφόρουν πελαργοὶ μύριοι  
ὔδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν αέρα 1140  
οἱ χαραδριοὶ καὶ τᾶλλα ποτάμι' ὄρνεα

ΠΕΙ. ἐπηλοφόρουν δ' αὐτοῖσι τίνες,

ΑΓ.Α ἐρωδιοὶ  
λεκάναισι

ΠΕΙ. τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς;

ΑΓ.Α τοῦτ' ὠγάθ' ἐξεύρητο καὶ σοφώτατα·  
οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἄμαις 1145  
ἐς τὰς λεκάνας ἐνέβαλλον αὐτοῖς τοῖν ποδοῖν.

ΠΕΙ. τί δῆτα πόδες ἂν οὐκ ἀπεργασαίαιτο,

ΑΓ.Α καὶ νῆ Δί' αἱ νῆτταί γε περιεζωσμέναι  
ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα  
ἐπέτοντ' ἔχουσαι κατόπιν ὥσπερ παιδία, 1150  
καὶ πηλὸν ἐν τοῖς στόμασιν, αἱ χελιδόνες.

ΠΕΙ. τί δῆτα μισθωτοὺς ἂν ἔτι μισθοῦτό τις,

<sup>a</sup> Perhaps a reference to the wall of Babylon, 300 feet high and 75 broad, Herod 1. 178.

<sup>b</sup> It was a popular belief that cranes swallowed pebbles to serve as ballast in their migrations, 1428, 1429.

# THE BIRDS, 1130-1152

MES And then its height, I measured that, is just  
Six hundred feet <sup>a</sup>

PEI Poseidon, what a height !  
Who built it up to that enormous size ?

MES The buds, none other ; no Egyptian, bearing  
The bricks, no mason, carpenter was there ,  
Then own hands wrought it, marvellous to see  
From Libya came some thirty thousand cranes  
With great foundation-stones they had swallowed  
down , <sup>b</sup>

And these the corn-crakes fashioned with their beaks  
Ten thousand stoiks were carrying up the bricks , <sup>c</sup>  
And lapwings helped, and the other water-birds,  
To bring the water up into the air

PEI. Who bore aloft the mortar for them ?

MES. Herons  
In hods

PEI But how did they get the mortar in ?

MES O that was most ingeniously contrived  
The geese struck down their feet, and slid them under,  
Like shovels, and so heaved it on the hods

PEI Then is there anything that FEET can't do ! <sup>d</sup>

MES And then the ducks, with girdles round their waists,  
Carried the bricks and up the swallows flew,  
Like serving-lads, carrying behind them each  
His trowel, and the mortar in their mouths

PEI Then why should men hire hirelings any more !

<sup>a</sup> " Διὰ τὸ Πελαργικὸν τεῖχος τοῦς ἀπὸ Τυρρηνίας ἤκοντας ἀναστῆσαι  
Scholiast. See the note on 832 *supra*. The Πελαργοί, having  
been so successful in building the wall of the Athenian acropolis.  
now bring the bricks for building the great wall of the  
Birds" R.

<sup>d</sup> There was a proverb, τί δῆτα χεῖρες οὐκ ἂν ἐργασάτο,  
Schol

# ARISTOPHANES

φέρ' ἴδω, τί δαί, τὰ ξύλινα τοῦ τείχους τίνες  
ἀπηργάσαντ',

ΑΓ Α ὄρνιθες ἦσαν τέκτονες  
σοφώτατοι πελεκῶντες, οἳ τοῖς ῥύγχεσιν 1155

ἀπεπελέκησαν τὰς πύλας ἦν δ' ὁ κτύπος  
αὐτῶν πελεκώντων ὥσπερ ἐν ναυπηγίῳ  
καὶ νῦν ἅπαντ' ἐκείνα πεπύλωται πύλαις  
καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,  
ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ 1160

φυλακαὶ καθεστήκασιν καὶ φρυκτωρίαι  
ἐν τοῖσι πύργοις. ἀλλ' ἐγὼ μὲν ἀποτρέχων  
ἀπονίφομαι σὺ δ' αὐτὸς ἤδη τᾶλλα δρᾷ

ΧΘ οὗτος τί ποιεῖς; ἄρα θαυμάζεις ὅτι  
οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ, 1165

ΠΕΙ νῆ τοὺς θεοὺς ἔγωγε· καὶ γὰρ ἄξιον·  
ἴσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν  
ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκείθεν ἄγγελος  
ἔσθει πρὸς ἡμᾶς δεῦρο πυρρίχην βλέπων

ΑΓ Β ἰοὺ ἰοῦ, ἰοὺ ἰοῦ, ἰοὺ ἰοῦ 1170

ΠΕΙ τί τὸ πρᾶγμα τουτί,

ΑΓ.Β. δεινότατα πεπόνθαμεν  
τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς  
διὰ τῶν πυλῶν εἰσέπτατ' ἐς τὸν ἀέρα,  
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους

ΠΕΙ. ὦ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος 1175  
τίς τῶν θεῶν,

ΑΓ Β οὐκ ἴσμεν· ὅτι δ' εἶχε πτερά,  
τοῦτ' ἴσμεν

ΠΕΙ. οὐκ οὖν δῆτα περιπόλους ἐχρήν  
πέμψαι κατ' αὐτὸν εὐθύς,

# THE BIRDS, 1153-1178

Well, well, go on, who was it finished off  
The great wall's woodwork?

MES Canny Pelicans,<sup>a</sup>  
Excellent workmen, hewing with huge beaks  
Gate-timber, and the upoar as they hewed  
Was like an arsenal when ships are building  
Now every gateway has its gate, fast-baired,  
And watched the whole way round, and birds are  
pacing

Then beats, and carrying bells, and everywhere  
The guards are stationed, and the beacons blaze  
On every tower But I must hurry off  
And wash myself You, manage what remains

CH O man, what ails you? Do you feel surprised  
To hear the building has been built so soon?

PEI By all the Gods I do, and well I may  
In very truth it seems to me like—lies  
But see! a guard, a messenger from thence  
Is running towards us with a war-dance<sup>b</sup> look!<sup>c</sup>

GUARD. Hallo! Hallo! Hallo! Hallo! Hallo!

PEI. Why, what's up now?

GUARD A terrible thing has happened.

One of the Gods, of Zeus's Gods, has just,  
Giving our jackdaw sentinels the slip,  
Shot through the gates and flown into the air

PEI A dreadful deed! A wicked scandalous deed!<sup>d</sup>  
Which of the Gods?

GUARD. We know not Wings he had,  
So much we know

PEI Ye should have sent at once  
The civic guard in hot pursuit.

<sup>a</sup> There is a play on πελεκάω, "to hew."

<sup>b</sup> A dance of men in full armour

<sup>c</sup> Enter a guard

<sup>d</sup> Eurip. *Medea*, 1121 ὃ δεινὸν ἔργον παρανόμως εἰργασμένη



## ARISTOPHANES

ΑΓ.Β	ἀλλ' ἐπέμψαμεν τρισυρίους ἱέρακας ἵπποτοξότας, χωρεῖ δὲ πᾶς τις ὄνυχας ἡγκυλωμένος, κερχνῆς, τριόρχης, γύψ, κύμινδης, αἰετός ῥύμη τε καὶ πτεροῖσι καὶ ῥοιζήμασιν αἰθῆρ δονεῖται, τοῦ θεοῦ ζητουμένου κάσθ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που ἦδη 'στίν	1180
ΠΕΙ	οὐκουν σφενδόνας δεῖ λαμβάνειν καὶ τόξα, χώρει δεῦρο πᾶς ὑπηρέτης τόξευε, παῖε σφενδόνην τίς μοι δότω	1185
ΧΟ.	πόλεμος αἶρεται, πόλεμος οὐ φάτος, πρὸς ἐμέ καὶ θεούς ἀλλὰ φύλαττε πᾶς ἀέρα περιέφελον, ὃν Ἑρεβος ἐτέκετο, μή σε λάβῃ θεῶν τις ταύτη περῶν ἄθρει δὲ πᾶς κύκλῳ σκοπῶν, ὥς ἐγγὺς ἦδη δαίμονος πεδαρσίου δίνης πτερωτὸς φθόγγος ἐξακούεται	1190 1195
ΠΕΙ.	αὕτη σύ, ποῖ ποῖ ποῖ πέτει, μέν' ἥσυχος· ἔχ' ἀτρέμας αὐτοῦ στηθ'· ἐπίσχες τοῦ δρόμου τίς εἶ, ποδαπή, λέγειν ἐχρῆν ὀπόθεν ποτ' εἶ	1200
ΙΡΙΣ	παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων	
ΠΕΙ.	ὄνομα δέ σοι τί ἐστι, πλοῖον ἢ κυνῆ,	
ΙΡ.	Ἴρις ταχεῖα	
ΠΕΙ.	Πάραλος ἢ Σαλαμινία,	
ΙΡ.	τί δὲ τοῦτο,	

<sup>a</sup> Alluding to the *Θράκες ιπποτοξόται* commanded by Sitalces, an ally of Athens Thuc II 96

<sup>b</sup> Erebus is the father of Aether in Hesiod, *Theog* 125.

<sup>a</sup> *Enter Iris*

<sup>a</sup> She is like a ship because her wings spread like oars, and her chiton bellies like a sail. Schol. And as she flies in her long

# THE BIRDS, 1178-1205

GUARD.

We sent

The mounted archers,<sup>a</sup> thirty thousand falcons,  
All with their talons curved, in fighting trim,  
Hawk, buzzard, vulture, eagle, eagle-owl  
Yea, Ether vibrates with the whizz and whirr  
Of beating pinions, as they seek the God  
Ay, and he's near methinks ; he's very near ;  
He's somewhere here

PEI

A sling, a sling, I say !

Arrows and bows ! Fall in, my merry-men all !  
Shoot, smite, be resolute A sling ! a sling !

CH

War is begun, inexpressive war,  
War is begun twixt the Gods and me !  
Look out, look out, through the cloud-wrapt air  
Which exist the Darkness of Erebus<sup>b</sup> bane,  
Lest a God slip by, and we fail to see  
Glance eager-eyed on every side,  
For close at hand the wingèd sound I hear  
Of some Immortal hurtling through the Sky<sup>c</sup>

PEI. Hoi ! whither away there ? whither away ? Stop ! stop !  
Stop where you are ! keep quiet ! stay ! remain !  
Who, what, whence are you ? where do you come  
from ? Quick !

IRIS Whence do I come ? From the Olympian Gods.

PEI Your name ! What is it ? Sloop or Head-dress ?<sup>d</sup>

IR.

Iris

The fleet<sup>e</sup>

PEI. The Paralus, or the Salaminian<sup>f</sup> ?

IR. Why, what's all this ?

robes, probably brilliant with all the colours of the rainbow, she also resembles a beribboned head-dress

<sup>a</sup> βάρκ' ἰθι, Ἱπὶ ταχέϊα, Hom *Iliad*, viii. 399 *et seq*

<sup>f</sup> The two "fleet" dispatch-boats of Athens.

# ARISTOPHANES

- ΠΕΙ. ταυτηνί τις οὐ συλλήψεται 1205  
 ἀναπτάμενος τριόρχος,  
 ΙΡ. ἐμέ συλλήψεται,  
 τί ποτ' ἐστὶ τουτὶ τὸ κακόν,  
 ΠΕΙ. οἰμῶξει μακρά.  
 ΙΡ. ἄτοπόν γε τουτὶ πρᾶγμα.  
 ΠΕΙ. κατὰ ποίας πύλας  
 εἰσῆλθες εἰς τὸ τεῖχος ὧ μιαρωτάτη,  
 ΙΡ. οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας 1210  
 ΠΕΙ. ἤκουσας αὐτῆς οἷον εἰρωνεύεται;  
 πρὸς τοὺς κολοιάρχους προσῆλθες, οὐ λέγεις,  
 σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν,  
 ΙΡ. τί τὸ κακόν;  
 ΠΕΙ. οὐκ ἔλαβες;  
 ΙΡ. ὑγιαίνεις μέν,  
 ΠΕΙ. οὐδὲ σύμβολον  
 ἐπέβαλεν ὀρνίθαρχος οὐδεῖς σοι παρών , 1215  
 ΙΡ. μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδεῖς ὧ μέλε  
 ΠΕΙ. κᾶπειτα δῆθ' οὕτω σιωπῇ διαπέτει  
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους,  
 ΙΡ. ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεούς,  
 ΠΕΙ. οὐκ οἶδα μὰ Δί' ἔγωγε τῇδε μὲν γὰρ οὔ. 1220  
 ἀδικεῖς δέ καὶ νῦν ἄρά γ' οἶσθα τοῦθ' ὅτι  
 δικαιοτάτ' ἂν ληφθεῖσα πασῶν Ἰρίδων  
 ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες,  
 ΙΡ. ἀλλ' ἀθάνατός εἰμ'.  
 ΠΕΙ. ἀλλ' ὅμως ἂν ἀπέθανες  
 δεινότερα γάρ τοι πεισόμεσθ', ἐμοὶ δοκεῖ, 1225  
 εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ  
 ἀκολαστανεῖτε, κοῦδέπω γνῶσεσθ' ὅτι  
 ἀκροατέον ὑμῶν ἐν μέρει τῶν κρειττόνων.  
 φράσον δέ τοί μοι τῷ πτέρυγε ποῖ ναυστολεῖς,

# THE BIRDS, 1205-1229

- PEI. Fly up, some buzzard there,  
Fly up, and seize her.
- IR. Me ! Seize ME, do you say ?  
What the plague's this ?
- PEI. You'll find to your cost, directly.
- IR. Well now, this passes !
- PEI. Answer ! By what gates  
Got you within the city wall, Miss MINX ?
- IR. I' faith, I know not, fellow, by what gates.
- PEI. You hear the jade, how she prevaricates !  
Saw you the daw-commanders ? What, no answer ?  
Where's your stork-pass <sup>a</sup> ?
- IR. My patience, what do you mean ?
- PEI. You never got one ?
- IR. Have you lost your wits ?
- PEI. Did no bird-captain stick a label <sup>a</sup> on you ?
- IR. On ME ? None stuck a label, wretch, on ME
- PEI. So then you thought in this sly stealthy way  
To fly through Chaos and a realm not yours ?
- IR. And by what route, then, ought the Gods to fly ?
- PEI. I' faith, I know not. Only not by this  
This is a trespass ! If you got your rights,  
Of all the Iuses that ever were  
You'd be most justly seized and put to death
- IR. But I am deathless
- PEI. All the same for that  
You should have died A pretty thing, forsooth,  
If, whilst all else obey us, you the Gods  
Run riot, and forget that you in turn  
Must learn to yield obedience to your betters.  
But tell me, where do you navigate your wings ?

<sup>a</sup> σφραγίς, a sealed passport; σύμβολον, the ticket on a bale of goods.

# ARISTOPHANES

- IP. ἐγώ, πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς 1230  
φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς  
μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάrais  
κνισᾶν τ' ἀγνιάς
- ΠΕΙ. τί σὺ λέγεις, ποίοις θεοῖς,  
IP ποίοισιν; ἡμῖν τοῖς ἐν οὐρανῷ θεοῖς  
ΠΕΙ θεοὶ γὰρ ὑμεῖς,  
IP τίς γάρ ἐστ' ἄλλος θεός, 1235  
ΠΕΙ ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοί,  
οἷς θυτέον αὐτούς, ἀλλὰ μὰ Δί' οὐ τῷ Δί  
IP ὦ μῶρε μῶρε μὴ θεῶν κίνει φρένας  
δεινὰς, ὅπως μὴ σου γένος πανώλεθρον  
Διὸς μακέλλῃ πᾶν ἀναστρέψει Δίκη, 1240  
λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς  
καταιθαλώσει σου Λικυμνίαις βολαῖς  
ΠΕΙ ἄκουσον αὕτη παῦε τῶν παφλασμάτων·  
ἔχ' ἀτρέμα. φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα  
ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς, 1245  
ἄρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,  
μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος  
καταιθαλώσω πυρφόροισιν αἰετοῖς,  
πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν  
ὄρνεις ἐπ' αὐτὸν παρδαλᾶς ἐνημμένους 1250  
πλεῖν ἑξακοσίους τὸν ἀριθμὸν καὶ δὴ ποτε  
εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.  
σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου  
πρώτης ἀνατείνας τῷ σκέλῃ διαμηριῷ  
τὴν Ἴριν αὐτήν, ὥστε θαυμάζειν ὅπως 1255  
οὕτω γέρων ὦν στύομαι τριέμβολον

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<sup>a</sup> Tragic tags or tragic style Διὸς μακέλλῃ, Aesch. *Ag* 509,  
and elsewhere, καταιθαλοῖ, Eur *Ion*, 215, *Suppl.* 640 In the  
248

# THE BIRDS, 1230-1256

IR. I ? From the Father to mankind I'm flying,  
To bid them on their bullock-slaughtering hearths  
Slay sheep to the Olympian Gods, and steam  
The streets with savour

PEI. What do you say ? What Gods ?

IR. What Gods ? To us, the Gods in Heaven, of course

PEI (*with supreme contempt*) What, are you Gods ?

IR. What other Gods exist ?

PEI Birds are now Gods to men, and men must slay  
Victims to them, and not, by Zeus, to Zeus

IR. O fool, fool, fool ! Stun not the mighty wrath  
Of angry Gods, lest Justice, with the spade  
Of vengeful Zeus, demolish all thy race,  
And fiery vapour, with Licymnian strokes,<sup>a</sup>  
Incinerate thy palace and thyself !

PEI Now listen, girl ; have done with that bombast  
(Don't move) A Lydian or a Phrygian<sup>b</sup> is it,  
You think to terrify with words like those ?  
Look here If Zeus keep troubling me, I'll soon  
Incinerate his great Amphion's domes<sup>c</sup>  
And halls of state with eagles carrying fire<sup>d</sup>  
And up against him, to high heaven, I'll send  
More than six hundred stout Porphyryion rails  
All clad in leopard-skins Yet I remember  
When one Porphyryion gave him toil enough.  
And as for you, his waiting-maid, if you  
Keep troubling me with your outrageous ways,  
I'll outrage *you*, and you'll be quite surprised  
To find the strength of an old man like me

*Licymnus* of Euripides, something was destroyed by lightning :  
Schol

<sup>b</sup> i.e. some weak or worthless person The phrase is from Eur.  
*Alc* 675 πότερα Λυδὸν ἢ Φρύγα.

<sup>c</sup> From the *Niobe* of Aeschylus Schol

<sup>d</sup> Eur. *Suppl.* 640 οὐ Ζεὺς κεραυνῷ πυρόλῳ καταίθαλοι.

# ARISTOPHANES

- ΙΡ διαρραγείης ὦ μέλ' αὐτοῖς ῥήμασιν  
 ΠΕΙ. οὐκ ἀποσοβήσεις, οὐ ταχέως, εὐρὰξ πατάξ  
 ΙΡ. ἦ μήν σε παύσει τῆς ὕβρεως οὐμός πατήρ  
 ΠΕΙ. οἴμοι τάλας οὐκουν ἐτέρωσε πετομένη 1200  
 καταιθαλώσεις τῶν νεωτέρων τινά,  
 ΧΟ. ἀποκεκλήκαμεν διογενεῖς θεοὺς [ἀντ  
 μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,  
 μηδέ τιν' ἱερόθυτον ἀνά τι δάπεδον ἔτι 1205  
 τῇδε βροτῶν θεοῖσι πέμπειν καπνόν
- ΠΕΙ δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς  
 οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν 1270  
 ΚΗΡΤΞ ὦ Πεισθέταιρ', ὦ μακάρι', ὦ σοφώτατε,  
 ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,  
 ὦ τρισμακάρι', ὦ κατακέλευσον
- ΠΕΙ. τί σὺ λέγεις,  
 ΚΗ στεφάνῳ σε χρυσῷ τῷδε σοφίας οὐνεκα  
 στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῷ. 1275  
 ΠΕΙ. δέχομαι. τί δ' οὕτως οἱ λεῷ τιμῶσί με,  
 ΚΗ. ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,  
 οὐκ οἶσθ' ὅσῃν τιμὴν παρ' ἀνθρώποις φέρει,  
 ὅσους τ' ἐραστὰς τῇσδε τῆς χώρας ἔχεις.  
 πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τὴν πόλιν, 1280  
 ἐλακωνομάνουν ἅπαντες ἀνθρωποὶ τότε,  
 ἐκόμων ἐπείνων ἐρρύπων ἐσωκράτουν  
 σκυτάλιά τ' ἐφόρουν, νῦν δ' ὑποστρέψαντες αὖ  
 ὀρνιθομανοῦσι, πάντα δ' ὑπὸ τῆς ἡδονῆς  
 ποιοῦσιν ἅπερ ὀρνιθες ἐκμιμούμενοι 1285  
 πρῶτον μὲν εὐθύς πάντες ἐξ εὐνῆς ἅμα  
 ἐπέτονθ' ἔωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν  
 κᾶπειτ' ἂν ἅμα κατήραν εἰς τὰ βιβλία·

<sup>a</sup> Exit Iris

<sup>b</sup> Enter Herald

# THE BIRDS, 1257-1288

IR. O shame upon you, wretch, you words and you.

PEI. Now then begone, shoo, shoo! Eurax patax!

IR. My father won't stand thus, I vow he won't

PEI. Now Zeus-a-mercy, maiden, fly you off,

Incinerate some younger man than I<sup>a</sup>

CH. Never again shall the Zeus-born Gods,

Never again shall they pass this way!

Never again through this realm of ours

Shall men send up to the heavenly Powers

The savour of beasts which on earth they slay!

PEI. Well but that herald whom we sent to men,

'Tis strange if he should nevermore return<sup>b</sup>

HERALD. O Peisthetaerus, O thou wisest, best,

Thou wisest, deepest, happiest of mankind,

Most glorious, most—O give the word!

PEI. What news?

HER. Accept this golden crown, wherewith all peoples

Crown and revere thee for thy wisdom's sake!

PEI. I do. What makes them all revere me so?

HER. O thou who hast built the ethereal glorious city,

Dost thou not know how men revere thy name,

And burn with ardour for this realm of thine?

Why, till ye built this city in the air,

All men had gone Laconian-mad, they went

Long-haired, half-starved, unwashed, Socratified,

With scytales in their hands; but O the change!

They are all bird-mad now, and imitate

The birds, and joy to do whate'er birds do

Soon as they rise from bed at early dawn,

They settle down on laws, as ye on lawns,<sup>c</sup>

And then they brood upon their leaves and leaflets,

<sup>a</sup> νόμος law, νομός pasture, βιβλία, books on the rind of the papyrus, ψήφισμα, statute, ψήφος, pebble



# ARISTOPHANES

εἴτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα  
 ὠρنيθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ 1290  
 πολλοῖσιν ὀρνίθων ὄνοματ' ἦν κείμενα  
 πέρδιξ μὲν εἰς κάπηλος ὠνομάζετο  
 χωλός, Μενίππῳ δ' ἦν χελιδὼν τοῦνομα,  
 Ὀπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ,  
 κορυδὸς Φιλοκλέει, χηναλώπηξ Θεαγένει, 1295  
 ἱβίς Λυκούργῳ, Χαιρεφῶντι νυκτερίς,  
 Συρακοσίῳ δὲ κίττα Μειδίας δ' ἐκεῖ  
 ὄρτυξ ἐκαλεῖτο καὶ γὰρ ἦκεν ὄρτυγι  
 ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ  
 ἦδον δ' ὑπὸ φιλορνιαθίας πάντες μέλη, 1300  
 ὅπου χελιδὼν ἦν τις ἐμπεποιημένη  
 ἢ πηνέλοψ ἢ χήν τις ἢ περιστερὰ  
 ἢ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.  
 τοιαῦτα μὲν τὰ κεῖθεν. ἔν δέ σοι λέγω·  
 ἦξουσ' ἐκεῖθεν δεῦρο πλεῖν ἢ μύριοι 1305  
 πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·  
 ὥστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.  
 ΠΕΙ. οὐ τάρρα μὰ Δι' ἡμῖν ἔτ' ἔργον ἐστάναι.  
 ἀλλ' ὥς τάχιστα σὺ μὲν ἰὼν τὰς ἀρρίχους  
 καὶ τοὺς κοφίνους ἅπαντας ἐμπίπλη πτερῶν· 1310  
 Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά  
 ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.

XO ταχὺ δὴ πολυάνορα τάνδε πόλιν [στρ

\* A horse-breeder and farmer, the hollow of a horse's foot was called χελιδών.

\* See 153. He had only one eye      \* See 822 note

\* An orator, whom Eupolis likens to a cur running or yapping along a wall. Schol

\* The στυφοκόπος (otherwise called ὄρτυγοκόπος) was an expert quail-filler, who staked his own skill against the bird's

## THE BIRDS, 1289-1313

And feed them fill upon a crop of statutes  
 So undisguised their madness, that full oft  
 The names of birds are fastened on to men  
 One limping tradesman now is known as "Part-  
 ridge",

They dub Menippus "Swallow"<sup>a</sup>, and Opuntius  
 "Blind Raven"<sup>b</sup>, Philocles is "Crested Lark,"  
 Theagenes<sup>c</sup> is nicknamed "Sheldrake" now;  
 Lycurgus "Ibis", Chaerephon the "Vampire";  
 And Syracosius<sup>d</sup> "Jay", whilst Meidias there  
 Is called the "Quail", ay, and he's like a quail  
 Flipped on the head by some quail-filiper<sup>e</sup>  
 So fond they are of birds that all are singing  
 Songs where a swallow figures in the verse,  
 Or goose, or may-be widgeon, or ring-dove,  
 Or wings, or even the scantiest shred of feather  
 So much from earth And let me tell you this,  
 More than ten thousand men will soon be here,  
 All wanting wings and taloned modes of life  
 Somehow or other you must find them wings

PEI O then, by Zeus, no time for dallying now,  
 Quick, run you<sup>f</sup> in; collect the crates and baskets,  
 And fill them all with wings, that done, let Manes  
 Bring me them out; whilst I, remaining here,  
 Receive the wingless travellers as they come.

CH. Very soon "fully-manned" will this City be called,

power of endurance The quail was placed on a board, *τηλία*,  
 and a ring was drawn round it. Then the *στυφοκόπος* flipped it  
 on the head with his forefinger. If the bird stood its ground,  
 its owner won, but if it flinched and backed out of the ring, the  
*στυφοκόπος* won. See Pollux, vii segm 136, ix. 107-109. Meidias  
 was one of these *στυφοκόποι*, as well as a quail-breeder" R.  
 The nickname suited his dazed look

<sup>f</sup> Some attendant, like Manes in 1311

# ARISTOPHANES

- καλεῖ τις ἀνθρώπων  
 ΠΕΙ. τύχη μόνον προσεῖη 1315  
 ΧΟ. κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως  
 ΠΕΙ. θάπτον φέρειν κελεύω  
 ΧΟ. τί γὰρ οὐκ ἔνι ταύτῃ  
 καλὸν ἀνδρὶ μετοικεῖν,  
 Σοφία, Πόθος, ἀμβρόσιαι Χάριτες, 1320  
 τό τε τῆς ἀγανόφρονος Ἑσυχίας  
 εὐήμερον πρόσωπον
- ΠΕΙ ὥς βλακικῶς διακονεῖς οὐ θάπτον ἐγκονήσεις,  
 ΧΟ φερέτω κάλαθον ταχύ τις πτερύγων [ἀντ 1325  
 σὺ δ' αὖθις ἐξόρμα,  
 τύπτων γε τοῦτον ὠδί  
 πάνν γὰρ βραδύς ἐστί τις ὥσπερ ὄνος  
 ΠΕΙ. Μανῆς γάρ ἐστι δειλός  
 ΧΟ. σὺ δὲ τὰ πτερὰ πρῶτον 1330  
 διάθες τάδε κόσμῳ,  
 τά τε μουσίχ' ὁμοῦ τά τε μαντικὰ καὶ  
 τὰ θαλάττι'. ἔπειτα δ' ὅπως φρονίμως  
 πρὸς ἄνδρ' ὀρών πτερώσεις
- ΠΕΙ οὐ τοι μὰ τὰς κερχνηῖδας ἔτι σοῦ σχήσομαι, 1335  
 οὕτως ὀρών σε δειλὸν ὄντα καὶ βραδύν.
- ΠΑΤΡΑΛΟΙΑΣ γενοίμαν αἰετὸς ὑψιπέτας, ὥς ἀμ-  
 ποταθείην ὑπὲρ ἀτρυγέτου, γλαυκᾶς  
 ἐπ' οἶδμα λίμνας  
 ΠΕΙ. ἔοικεν οὐ ψευδαγγελήσειν ἄγγελος. 1340  
 ᾄδων γὰρ ὅδε τις αἰετοὺς προσέρχεται.

THE BIRDS, 1311-1341

          If men in such numbers invade us  
PEI        So fortune continue to aid us  
CH    O, the love of my City the world has enthralled !  
PEI (to *Manes*) Bring quicker the baskets they're packing  
CH        For in what is it lacking  
          That a man for his home can requene ?  
          Here is Wisdom, and Wit, and each exquisite Grace,  
          And here the unuffled, benevolent face  
          Of Quiet, and loving Desire

PEI   Why, what a lazy loon are you !  
                                  Come, move a little faster, do

CH    O see that he brings me a basket of wings  
          Rush out in a whirlwind of passion,  
          And wallop him, after this fashion.  
          For the rogue is as slow as a donkey to go  
PEI       No pluck has your *Manes*, 'tis true  
CH.       But now 'tis for *you*  
          The wings in due order to set ,  
          Both the musical wings, and the wings of the seers,  
          And the wings of the sea, that as each one appears,  
          The wings that he wants you can get

PEI   O, by the kestrels, I can't keep my hands  
          From banging you, you lazy, crazy oaf<sup>a</sup>

SIRE-STRIKER (*singing*).   O that I might as an eagle be,  
          Flying, flying, flying, flying  
          Over the surge of the untilled sea !

PEI.   Not false, methinks, the tale our envoy told us  
          For here comes one whose song is all of eagles.

<sup>a</sup> *Enter a Sire-striker* (i.e. a young man desirous of entering a community where such things are permissible) His song is borrowed from the *Oenomaus* of Sophocles · Schol.

# ARISTOPHANES

- ΠΑ. αἰβοῖ  
οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·  
ἐρῶ δ' ἔγωγε τῶν ἐν ὄρνισιν νόμων  
ὀρνιθομανῶ γὰρ καὶ πέτομαι καὶ βούλομαι  
οἰκεῖν μεθ' ὑμῶν καπιθυμῶ τῶν νόμων 1345
- ΠΕΙ ποίων νόμων, πολλοὶ γὰρ ὀρνίθων νόμοι  
ΠΑ πάντων μάλιστα δ' ὅτι καλὸν νομίζεται  
τὸν πατέρα τοῖς ὄρνισιν ἄγχειν καὶ δάκνειν  
ΠΕΙ καὶ νῆ Δί' ἀνδρεῖόν γε πάννυ νομίζομεν,  
ὅς ἂν πεπλήγη τὸν πατέρα νεοττός ὢν 1350  
ΠΑ διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεῖς ἐγὼ  
ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν  
ΠΕΙ ἀλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος  
παλαιὸς ἐν τοῖς τῶν πελαργῶν κύρβεσιν  
ἐπὴν ὁ πατήρ ὁ πελαργὸς ἐκπετησίμους 1355  
πάντας ποιήσῃ τοὺς πελαργιδέας τρέφων,  
δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν  
ΠΑ. ἀπέλαυσά τ' ἄρα νῆ Δί' ἐλθὼν ἐνθαδί,  
εἶπερ γέ μοι καὶ τὸν πατέρα βοσκητέον  
ΠΕΙ οὐδὲν γ' ἐπειδὴπερ γὰρ ἦλθες ὦ μέλε 1360  
εὐνους, πτερῶσω σ' ὥσπερ ὄρνιν ὀρφανόν.  
σοὶ δ' ὦ νεανίσκ' οὐ κακῶς ὑποθήσομαι,  
ἀλλ' οἴάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ σὺ γὰρ  
τὸν μὲν πατέρα μὴ τύπτῃ ταυτηνδὶ λαβὼν  
τὴν πτέρυγα καὶ τουτὶ τὸ πληκτρον θάτέρᾳ, 1365  
νομίσας ἀλεκτρούονος ἔχειν τονδὶ λόφον,  
φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφε,

<sup>a</sup> The laws of Athens were written on tablets of wood, pyramid-shape, and exposed: these are the κύρβεις

<sup>b</sup> "At the Great Dionysia, 'when the Tragedies were about to commence,' Aeschines says, 'a herald came forward with a band of youths clad in shining armour, and made a pro-

# THE BIRDS, 1342-1367

s-s Fie on it !

There's nothing in this world so sweet as flying ;  
I've quite a passion for these same bud-laws  
In fact I'm gone bud-mad, and fly, and long  
To dwell with you, and hunger for your laws

PEI Which of our laws ? for buds have many laws

s-s. All ! All ! but most of all that jolly law  
Which lets a youngster throttle and beat his father

PEI Aye, if a cockerel beat his father here,  
We do indeed account him quite a—Man

s-s That's why I moved up hither and would fain  
Throttle my father and get all he has

PEI But there's an ancient law among the buds,  
You'll find it in the tablets <sup>a</sup> of the storks ,  
*When the old stork has brought his storplings up,  
And all are fully fledged for flight, then they  
Must in their turn maintain the stork their father*

s-s. A jolly lot of good I've gained by coming,  
If now I've got to feed my father too !

PEI Nay, my poor boy, you came here well-disposed,  
And so I'll rig you like an orphan <sup>b</sup> bird  
And here's a new suggestion, not a bad one,  
But what I learnt myself when I was young  
Don't beat your father, lad , but take this wing,  
And grasp this spur of battle in your hand,  
And think this crest a game-cock's martial comb  
Now march, keep guard, live on your soldier's pay,

clamation than which none could be nobler, none a greater incentive to patriotic virtue, saying, These are the orphans of brave men who fell in battle, valiantly fighting in their country's cause. Wherefore the City of Athens has maintained them during their boyhood, and now having armed them in full panoply dismisses them with her blessing to their homes, and invites them to a front seat, καλεῖ εἰς προεδρίαν, in the Theatre,' Aesch *Adv Otes.* 154" R

# ARISTOPHANES

- τὸν πατέρ' ἔα ζῆν ἄλλ' ἐπειδὴ μάχιμος εἶ,  
 ἐς τὰπὶ Θράκης ἀποπέτου κακεῖ μάχου  
 ΠΑ νῆ τὸν Διόνυσον εὖ γέ μοι δοκεῖς λέγειν, 1370  
 καὶ πείσομαί σοι
- ΠΕΙ νοῦν ἄρ' ἔξεις νῆ Δία
- ΚΙΝΗΣΙΑΣ. ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι  
 κούφαις  
 πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων,  
 ΠΕΙ. τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν 1375  
 ΚΙ. ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων  
 ΠΕΙ. ἀσπαζόμεσθα φιλύρινον Κινησίαν.  
 τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς,  
 ΚΙ ὄρνις γενέσθαι βούλομαι 1380  
 λιγύφθογγος ἀηδῶν
- ΠΕΙ παῦσαι μελωδῶν, ἄλλ' ὃ τι λέγεις εἰπέ μοι  
 ΚΙ ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος  
 ἀναπτάμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν  
 ἀεροδονήτους καὶ νιφοβόλους ἀναβολὰς. 1385
- ΠΕΙ ἐκ τῶν νεφελῶν γὰρ ἂν τις ἀναβολὰς λάβοι,  
 ΚΙ κρέμαται μὲν οἷν ἐντεῦθεν ἡμῶν ἢ τέχνη  
 τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίννεται  
 ἀέρια καὶ σκότιά γε καὶ κυαναυγέα  
 καὶ πτεροδόνητα σὺ δὲ κλύων εἴσει τάχα. 1390
- ΠΕΙ. οὐ δῆτ' ἔγωγε.  
 ΚΙ. νῆ τὸν Ἡρακλέα σύ γε  
 ἅπαντα γὰρ δίδειμί σοι τὸν αἆρα.  
 εἶδωλα πετεινῶν  
 αἰθεροδρόμων  
 οἰωνῶν ταναοδείρων.

<sup>a</sup> Exit Sire-striker enter Cinesias (a feeble dithyrambic poet).  
<sup>b</sup> From Anacreon Schol.

# THE BIRDS, 1368-1394

And let your father be    If you want fighting,  
Fly off to Thiaceward regions, and fight there.  
s-s By Dionysus, I believe you're right  
I'll do it too

PEI                                You'll show your sense, by Zeus !<sup>a</sup>

CINESIAS (*singing*).    On the lightest of wings I am soaring  
on high,<sup>b</sup>

Lightly from measure to measure I fly ,

PEI. Bless me, this creature wants a pack of wings !

CI (*singing*) And even the new I am fitting to find,  
With timorless body, and timorless mind

PEI. We clasp Cinesias, man of linden-wyth<sup>c</sup>

Why in the world have you whuled your splay foot  
huther ?

CI. (*singing*) To be a bird, a bird, I long,

A nightingale of thrilling song

PEI. O stop that singing , prithee speak in prose

CI    O give me wings, that I may soar on high,  
And pluck poetic fancies from the clouds,  
Wild as the whirling winds, and driving snows

PEI What, do you pluck your fancies from the clouds ?

CI    Why our whole trade depends upon the clouds ,  
What are our noblest dithyrambs but things  
Of air, and mist, and purple-gleaming depths,  
And feathery whirlwinds ? You shall hear, and judge.

PEI No, no, I won't.

CI.                                By Heracles you shall

I'll go through all the air, dear friend, for you.

(*Singing*) Shadowy visions of

Wing-spreading, air-treading,  
Taper-necked birds

<sup>c</sup> As thin, both he and his verses, as the inner bark of the lime-tree    *véav* refers to his musical innovations.



# ARISTOPHANES

ΠΕΙ	ὥσπ	
ΚΙ	τὸν ἀλάδρομον ἀλάμενος	1395
	ἄμ' ἀνέμων πνοαῖσι βαίην	
ΠΕΙ	νῆ τὸν Δί' ἥ 'γώ σου καταπαύσω τὰς πνοάς	
ΚΙ	τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν, τοτὲ δ' αὖ βορέα σῶμα πελάζων, ἀλίμενον αἰθέρος αὐλακα τέμνων	1400
	χαρίεντά γ' ὦ πρεσβύτ' ἐσοφίσω καὶ σοφά	
ΠΕΙ	οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος,	
ΚΙ	ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον, ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' αἶε,	
ΠΕΙ.	βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων	1405
	Λεωτροφίδη χορὸν πειομένων ὀρνέων Κρεκοπίδα φυλήν;	
ΚΙ.	καταγελᾷς μου, δῆλος εἶ ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι, πρὶν ἂν πτερωθεῖς διαδράμω τὸν ἀέρα	
ΣΤΚΟΦ.	ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτεροποίκιλοι, 1410 τανυσίπτερε ποικίλα χελιδοῖ,	
ΠΕΙ.	τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεργήγορεν. ὅδ' αὖ μινυρίζων δευρό τις προσέρχεται	
ΣΤ.	τανυσίπτερε ποικίλα μάλ' αὖθις	1415
ΠΕΙ	ἐς θοιμάτιον τὸ σκόλιον ᾄδειν μοι δοκεῖ, δεῖσθαι δ' ἔοικεν οὐκ ὀλίγων χελιδόνων	
ΣΤ.	τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους,	
ΠΕΙ.	ὁδὶ πάρεστιν· ἀλλ' ὅτου δεῖ χρῆ λέγειν.	

<sup>a</sup> P begins to flap him round the stage

<sup>b</sup> Also a light and bud-like creature

<sup>c</sup> A play on the Athenian tribe Κερκοπίς and κρέξ, "corn-crake"

<sup>d</sup> Exit Cinesias enter Sycophant, or common informer.

<sup>e</sup> Adapted from Alcaeus (fragm 141)

ὄρνιθες τίνες οἷδ' ὡκεανῷ γὰρ ἀπὸν περράτων

ἦνθον, πανέλοπες ποικιλόδειροι τανυσίπτεροι, Schol.

# THE BIRDS, 1394-1419

- PEI           Steady, there !  
 CI (*singing*) Bounding along on the path to the seas,  
               Fain would I float on the stream of the breeze  
 PEI. O by the Powers, I'll stop your streams and breezes  
 CI (*singing*) First do I stray on a southerly way ;  
               Then to the northward my body I bear,  
               Cutting a harbourless furrow of air <sup>a</sup>  
               A nice trick that, a pleasant trick, old man  
 PEI O you don't like being featherly-whirl-winged, do you ?  
 CI That's how you treat the Cychian-chorus-trainer  
               For whose possession all the tribes compete !  
 PEI Well, will you stop and train a chorus here  
               For Leotrophides,<sup>b</sup> all flying buds,  
               Crake-oppidans ? <sup>c</sup>  
 CI.                       You're jeering me, that's plain  
               But I won't stop, be sure of that, until  
               I get me wings, and perigrate the air <sup>d</sup>  
 SYCOPHANT (*singing*) Who be these on varied wing,  
   birds who have not anything ? <sup>e</sup>  
               O tell me, swallow, tell me, tell me true,  
               O long-winged bird, O bird of varied hue !  
 PEI Come, it's no joke, this plague that's broken out ;  
               Here comes another, warbling like the rest  
 SY. (*singing*) Again I ask thee, tell me, tell me true,  
               O long-winged bird, O bird of varied hue !  
 PEI. At his own cloak his catch appears to point,  
               More than one swallow <sup>f</sup> that requires, I'm thinking.  
 SY Which is the man that wings the visitors ?  
 PEI He stands before you. What do you please to want ?

<sup>f</sup> His threadbare cloak shows that he sadly needs the warm spring weather, but "one swallow will not make spring" (*μία χελιδὼν ἅρ' οὐ ποιεῖ*)

# ARISTOPHANES

ΣΤ	πτερῶν πτερῶν δεῖ μὴ πύθῃ τὸ δεύτερον	1420
ΠΕΙ	μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ,	
ΣΤ.	μὰ Δί' ἀλλὰ κλητὴρ εἰμι νησιωτικὸς καὶ συκοφάντης,	
ΠΕΙ	ὦ μακάριε τῆς τέχνης	
ΣΤ	καὶ πραγματοδίφης εἶτα δέομαι πτερὰ λαβὼν κύκλω περισοβεῖν τὰς πόλεις καλούμενος.	1425
ΠΕΙ.	ὑπαὶ πτερύγων τι προσκαλεῖ σοφώτερον,	
ΣΤ.	μὰ Δί' ἀλλ' ἴθ' οἱ λησταί γε μὴ λυπῶσί με, μετὰ τῶν γεράνων τ' ἐκείθεν ἀναχωρῶ πάλιν, ἀνθ' ἔρματος πολλὰς καταπεπωκὺς δίκας	
ΠΕΙ.	τουτὶ γὰρ ἐργάζει σὺ τοῦργον, εἰπέ μοι, νεανίας ὦν συκοφαντεῖς τοὺς ξένους,	1430
ΣΤ	τί γὰρ πάθω, σκάπτειν γὰρ οὐκ ἐπίσταμαι	
ΠΕΙ.	ἀλλ' ἔστιν ἕτερα νῆ Δί' ἔργα σώφρονα, ἀφ' ὧν διαζῆν ἄνδρα χρῆν τοσουτονὶ ἐκ τοῦ δικαίου μᾶλλον ἢ δικορραφεῖν	1435
ΣΤ.	ὦ δαιμόνιε μὴ νουθέτει μ' ἀλλὰ πτέρου	
ΠΕΙ.	νῦν τοι λέγων πτερῶ σε.	
ΣΤ.	καὶ πῶς ἂν λόγοις ἄνδρα πτερώσειας σύ,	
ΠΕΙ.	πάντες τοῖς λόγοις ἀναπτεροῦνται.	
ΣΤ.	πάντες,	
ΠΕΙ.	οὐκ ἀκήκοας, ὅταν λέγωσιν οἱ πατέρες ἐκάστοτε τοῖς μειρακίοις ἐν τοῖσι κουρείοις ταδί, "δευνῶς γέ μου τὸ μειράκιον Διυτρέφης λέγων ἀνεπτέρωκεν ὥσθ' ἱππηλατεῖν"	1440

<sup>a</sup> Aeschylus has ὕπλων, ὕπλων δεῖ Schol

<sup>b</sup> Where victors in the games received a thick χλαῖνα

# THE BIRDS, 1420-1443

SY Wings, wings I want <sup>a</sup> You need not ask me twice.

PEI Is it Pellene <sup>b</sup> that you're going to fly to ?

SY No, no but I'm a sompnou for the Isles,<sup>c</sup>  
Informei,—

PEI O the jolly trade you've got !

SY And law-suit-hatcher , so I want the wings  
To scare the cities, serving writs all round

PEI You'll summon them more cleverly, I suppose,  
To the tune of wings <sup>d</sup> ?

SY No, but to dodge the pirates,  
I'll then come flying homeward with the cranes,  
First swallowing down a lot of suits for ballast

PEI. Is this your business ? you, a sturdy youngster,  
Live by informing on the stranger-folk ?

SY What can I do ? I never learnt to dig

PEI. O, but by Zeus, there's many an honest calling  
Whence men like you can earn a livelihood,  
By means more suitable than hatchung suits

SY Come, come, no preaching , wing me, wing me, please

PEI I wing you now by talking.

SY. What, by talk

Can you wing men ?

PEI. Undoubtedly By talk

All men are winged.<sup>e</sup>

SY All !

PEI Have you never heard

The way the fathers in the barbers' shops  
Talk to the children, saying things like these,

" *Ditrephe*s has winged my youngster so  
By specious talk, he's all for chariot-driving."

<sup>a</sup> Process-server where the defendant was one of the subject allies dwelling overseas.

<sup>b</sup> ὕπαι περὶ ὧν from a song (Schol ), A 970.

<sup>c</sup> ἀναπτερόω = "to excite," "put on the tiptoe of expectation" or the like

# ARISTOPHANES

	ὁ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγωδία ἀνεπτερῶσθαι καὶ πεποτῆσθαι τὰς φρένας	1445
ΣΤ ΠΕΙ	λόγοισί τ' ἄρα καὶ πετεροῦνται, φήμ' ἐγώ ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται ἐπαίρεται τ' ἄνθρωπος οὕτω καὶ σ' ἐγώ ἀναπτερώσας βούλομαι χρηστοῖς λόγοις τρέψαι πρὸς ἔργον νόμιμον	
ΣΤ. ΠΕΙ	ἄλλ' οὐ βούλομαι τί δαὶ ποιήσεις,	1450
ΣΤ.	τὸ γένος οὐ καταισχυνῶ παππῶος ὁ βίος συκοφαντεῖν ἐστί μοι ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς ἱέρακος ἢ κερχνηδος, ὥς ἂν τοὺς ξένους καλεσάμενος κῆτ' ἐγκεκληκῶς ἐνθαδὶ κατ' αὐτὴν πέτωμαι πάλιν ἐκείσε	1455
ΠΕΙ.	μανθάνω ὠδὶ λέγεις ὅπως ἂν ὠφλήκη δίκην ἐνθάδε πρὶν ἤκειν ὁ ξένος	
ΣΤ ΠΕΙ	πάνυ μανθάνεις κᾶπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκεῖσ' αὐτὴν πέτει ἀρπασόμενος τὰ χρήματ' αὐτοῦ.	
ΣΤ.	πάντ' ἔχεις βέμβικος οὐδὲν διαφέρειν δεῖ	1460
ΠΕΙ.	μανθάνω. βέμβικα· καὶ μὴν ἔστι μοι νῆ τὸν Δία κάλλιστα Κορκυραῖα τοιαυτὴ πτερά	
ΣΤ.	οἴμοι τάλας μάστιγ' ἔχεις	
ΠΕΙ.	πτερῶ μὲν οὖν, οἰσὶ σε ποιήσω τήμερον βεμβικιᾶν	1465
ΣΤ.	οἴμοι τάλας.	

# THE BIRDS, 1444-1466

"Aye," says another, "*and that boy of mine  
Flutters his wings at every Tragic Play*"

SY. So then by talk they are winged

PEI Exactly so  
Through talk the mind flutters and soars aloft,  
And all the man takes wing And so even now  
I wish to turn you, winging you by talk,  
To some more honest trade.

SY But I don't wish

PEI How then ?

SY I'll not disgrace my binging up  
I'll ply the trade my father's fathers plied  
So wing me, please, with light quick-darting wings  
Falcon's or kestrel's, so I'll serve my writs  
Abroad on strangers, then accuse them here,  
Then dart back there again

PEI I understand  
So when they come, they'll find the suit decided,  
And payment ordered

SY Right ! you understand.

PEI. And while they're sailing hither you'll fly there,  
And seize their goods for payment

SY That's the trick !  
Round like a top I'll whizz

PEI. I understand  
A whipping-top ; and here by Zeus I've got  
Fine Corcyraean<sup>a</sup> wings to set you whizzing.

SY O, it's a whip !

PEI. Nay, friend, a pair of wings,  
To set you spinning round and round to-day  
(*Striking him*)

SY. O ! O ! O ! O !

<sup>a</sup> Corcyra was famous for its scourges, used by the officials  
in the many riots there.

## ARISTOPHANES

ΠΕΙ οὐ πτερυγίεις ἐντευθενί,  
οὐκ ἀπολιβάξεις ὦ κάκιστ' ἀπολούμενος,  
πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν  
ἀπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτερά

- ΧΟ. πολλὰ δὴ καὶ καινὰ καὶ θαυ- [στρ. 1470<sup>a</sup>  
μάστ' ἐπεπτόμεσθα καὶ  
δεινὰ πράγματ' εἶδομεν  
ἔστι γὰρ δένδρον πεφυκὸς  
ἔκτοπόν τι Καρδίας ἀ-  
πωτέρω Κλεώνυμος, 1475  
χρήσιμον μὲν οὐδέν, ἄλ-  
λως δὲ δειλὸν καὶ μέγα  
τοῦτο τοῦ μὲν ἦρος ἀεὶ  
βλαστάνει καὶ συκοφαντεῖ,  
τοῦ δὲ χειμῶνος πάλιν τὰς 1480  
ἀσπίδας φυλλορροεῖ
- ἔστι δ' αὖ χώρα πρὸς αὐτῷ [ἀντ  
τῷ σκότῳ πόρρῳ τις ἐν  
τῇ λύχνων ἐρημία,  
ἐνθα τοῖς ἥρωσιν ἀνθρω- 1485  
ποι ξυναριστῶσι καὶ ξύν-  
εισι πλὴν τῆς ἐσπέρας  
τηνικαῦτα δ' οὐκέτ' ἦν  
ἀσφαλὲς ξυντυγχάνειν  
εἰ γὰρ ἐντύχοι τις ἥρω 1490  
τῶν βροτῶν νύκτωρ Ὀρέστη,  
γυμνὸς ἦν πληγείς ὑπ' αὐτοῦ  
πάντα τὰπιδέξια.

<sup>a</sup> *Exit P with Sycophant*

<sup>b</sup> Καρδία, a town in Thrace, there is a pun on C's lack of courage, καρδίαν οὐκ ἔχοντα Schol

## THE BIRDS, 1466-1493

PEI.                    Come, wing yourself from hence.  
Wobble away, you most confounded rascal !  
I'll make you spin !    I'll law-perverting-tick you !  
Now let us gather up the wings and go <sup>a</sup>

CH.                We've been flying, we've been flying  
Over sea and land, espying  
    Many a wonder strange and new,  
Fust, a tree of monstrous girth,  
Tall and stout, yet nothing worth,  
    For 'tis rotten through and through ,  
It has got no heart,<sup>b</sup> and we  
Heard it called " Cleonymus-tree " <sup>c</sup>  
In the spring it blooms gigantic,  
Fig-traducing, sycophantic,  
Yet in falling leaf-time yields  
Nothing but a fall of shields

Next a spot by darkness skirted,  
Spot, by every light deserted,<sup>c</sup>  
    Lone and gloomy, we descried  
There the human and divine,  
Men with heroes, mix and dine  
    Freely, save at even-tide  
'Tis not safe for mortal men  
To encounter heroes then.  
Then the great Orestes, looming  
Vast and awful through the glooming,  
On their right a stroke delivering,<sup>d</sup>  
Leaves them palsied, stript, and shivering <sup>e</sup>

<sup>a</sup> A parody of Σκυθῶν ἐρημία, Aesch P V 2, see A 704

<sup>b</sup> The ghost of a hero, met at night, caused paralysis

<sup>c</sup> Enter Prometheus, concealing his face, probably recalling some scene in the " Prometheus Fire-bringer " of Aeschylus.



## ARISTOPHANES

ΠΡΟΜΗΘΕΥΣ. οἴμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται  
ποῦ Πεισθέταιρος ἔστ',

ΠΕΙ. ἔα τουτὶ τί ἦν, 1495

τίς ὁ συγκαλυμμός,

ΠΡ. τῶν θεῶν ὁρᾷς τινα  
ἐμοῦ κατόπιν ἐνταῦθα,

ΠΕΙ. μὰ Δί' ἐγὼ μὲν οὐ  
τίς δ' εἶ σύ,

ΠΡ. πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας;

ΠΕΙ. ὀπηνίκα, σμικρόν τι μετὰ μεσημβρίαν.  
ἀλλὰ σὺ τίς εἶ,

ΠΡ. βουλυτὸς ἢ περαιτέρω,

1500

ΠΕΙ. οἴμ' ὥς βδελύττομαί σε

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ,  
ἀπαιθριάζει τὰς νεφέλας ἢ ξυννέφει;

ΠΕΙ. οἴμωζε μεγάλ'

ΠΡ. οὕτω μὲν ἐκκαλύψομαι

ΠΕΙ. ὦ φίλε Προμηθεῦ

ΠΡ. παῦε παῦε, μή βόα.

ΠΕΙ. τί γὰρ ἔστι;

ΠΡ. σίγα, μή κάλει μου τοῦνομα  
ἀπὸ γάρ μ' ὀλέσεις, εἴ μ' ἐνθάδ' ὁ Ζεὺς ὄψεται  
ἀλλ' ἵνα φράσω σοι πάντα τᾶν πράγματα,  
τουτὶ λαβὼν μου τὸ σκιάδειον ὑπέρεχε  
ἄνωθεν, ὥς ἂν μή μ' ὀρῶσιν οἱ θεοί

1505

ΠΕΙ. ἰοὺ ἰοὺ·

εἷ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς  
ὑπόδουθι ταχὺ δὴ κῆτα θαρρήσας λέγε

1510

ΠΡ. ἄκουε δὴ νυν

ΠΕΙ. ὥς ἀκούοντος λέγε

ΠΡ. ἀπόλωλεν ὁ Ζεὺς

# THE BIRDS, 1494-1514

PROMETHEUS O dear ! O dear ! Play Heaven that Zeus  
won't see me !

Where's Peisthetaerus ? <sup>a</sup>

PEI Why, whatever is here ?  
What's this enwrapment ?

PR See you any God  
Following behind me there ?

PEI. Not I, by Zeus.  
But who are you ?

PR And what's the time of day ?

PEI The time of day ? A little after noon  
(Shouting) BUT WHO ARE YOU ?

PR Ox-loosing time, or later ?

PEI. Disgusting idiot !

PR What's Zeus doing now ?  
The clouds collecting or the clouds dispersing ?

PEI Out on you, stupid !

PR Now then, I'll unwrap

PEI My dear Prometheus !

PR Hush ! don't shout like that

PEI Why, what's up now ?

PR Don't speak my name so loudly.

'Twould be my ruin, if Zeus see me here

But now I'll tell you all that's going on

Up in the sky, if you'll just take the umbrella,

And hold it over, that no God may see me.

PEI. Ha ! Ha !

The crafty thought ! Prometheus-like <sup>b</sup> all over.

Get under then, make haste . and speak out freely.

PR Then listen

PEI. Speak I'm listening, never fear

PR. All's up with Zeus !

<sup>a</sup> Enter Peisthetaerus

<sup>b</sup> With a play on προμήθεια "forethought."

# ARISTOPHANES

- ΠΕΙ. πηνίκ' ἄττ' ἀπώλετο,
- ΠΡ. ἐξ οὐπερ ὑμεῖς ὠκίσαστε τὸν ἀέρα 1515  
 θύει γὰρ οὐδείς οὐδὲν ἀνθρώπων ἔτι  
 θεοῖσιν, οὐδὲ κνῖσα μηρίων ἄπο  
 ἀνῆλθεν ὡς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,  
 ἀλλ' ὥσπερ εἰ Θεσμοφορίοις νηστεύομεν  
 ἄνευ θυγλῶν οἱ δὲ βάρβαροι θεοὶ 1520  
 πεινῶντες ὥσπερ Ἴλλυριοὶ κεκριγότες  
 ἐπιστρατεύσειν φάσ' ἀνωθεν τῷ Διί,  
 εἰ μὴ παρέξει τὰμπορί' ἀνεωγμένα,  
 ἢν' εἰσάγοιτο σπλάγχχνα κατατετμημένα
- ΠΕΙ. εἰσὶν γὰρ ἕτεροι βάρβαροι θεοὶ τινες 1525  
 ἄνωθεν ὑμῶν,
- ΠΡ. οὐ γάρ εἰσι βάρβαροι,  
 ὅθεν ὁ πατρῴος ἐστὶν Ἑξηκεσιτίδη,
- ΠΕΙ. ὄνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις  
 τί ἐστίν,
- ΠΡ. ὁ τι ἐστίν, Τριβαλλοί
- ΠΕΙ. μανθάνω.  
 ἐντεῦθεν δ' ἄρα τοῦπιτριβείης ἐγένετο 1530
- ΠΡ. μάλιστα πάντων ἐν δέ σοι λέγω σαφές  
 ἥξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν  
 παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω  
 ὑμεῖς δὲ μὴ σπένδεσθ', εἰ μὴ παραδιδῶ  
 τὸ σκηπτρον ὁ Ζεὺς τοῖσιν ὄρνισιν πάλιν, 1535  
 καὶ τὴν Βασιλείαν σοι γυναῖκ' ἔχειν διδῶ
- ΠΕΙ. τίς ἐστὶν ἡ Βασιλεία,
- ΠΡ. καλλίστη κόρη,  
 ἥπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς  
 καὶ τὰλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,

<sup>a</sup> "As Athenian women fast on the *Νηστεία*, the third day of the Thesmophorian Festival": R.



# ARISTOPHANES

	τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,	1540
	τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα	
ΠΕΙ.	ἅπαντά τ᾽ ἄρ' αὐτῷ ταμιεύει;	
ΠΡ.	φήμ' ἐγώ	
	ἦν γ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις	
	τούτων ἔνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι	
	αἰεί ποτ' ἀνθρώποις γὰρ εὖνους εἴμ' ἐγώ.	1545
ΠΕΙ	μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν	
ΠΡ.	μισῶ δ' ἅπαντας τοὺς θεούς, ὥς οἶσθα σὺ	
ΠΕΙ	νῇ τὸν Δί' αἰεί δῆτα θεομισῆς ἔφυς.	
ΠΡ.	Τίμων καθαρὸς ἄλλ' ὥς ἂν ἀποτρέχω πάλιν,	
	φέρει τὸ σκιάδειον, ἵνα με κἄν ὁ Ζεὺς ἴδῃ	1550
	ἄνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ	
ΠΕΙ	καὶ τὸν δίφρον γε διφροφόρει τονδὶ λαβών.	
ΧΟ	πρὸς δὲ τοῖς Σκιάποσιν λί- [στρ.	
	μνη τις ἔστ', ἄλουτος οὐ	
	ψυχαγωγεῖ Σωκράτης	1555
	ἔνθα καὶ Πείσανδρος ἦλθε	
	δεόμενος ψυχὴν ἰδεῖν ἣ	
	ζῶντ' ἐκείνον προὔλιπε,	
	σφάγι' ἔχων κάμηλον ἀ-	
	μνόν τιν', ἧς λαιμοὺς τεμῶν	1500
	ὥσπερ οὐδυσσεύς, ἀπῆλθε,	
	κἄτ' ἀνῆλθ' αὐτῷ κάτωθεν	

<sup>a</sup> The official who paid the dicasts W 695, 724

<sup>b</sup> i.e. one who hated his fellow-gods as much as Timon did his fellow-Athenians. On the story of Timon was moulded the *Μονότροπος* of Phrynichus, which competed with the *Birds*. See L. 808-20.

<sup>c</sup> A maiden who bore the second basket in the Panathenaic procession, behind her went one carrying a stool (*διφροφόρος*). 272

THE BIRDS, 1540-1562

Sound common sense, dockyards, abusive speech,  
All his three-obols, and the man who pays them <sup>a</sup>

PEI Then she keeps EVERYTHING <sup>1</sup>

PR. Of course she does

Win her from Zeus, and *you'll* have EVERYTHING  
I hastened here that I might tell you this,  
You know I am always well-disposed to men

PEI Aye, but for you we could not fly our fish.

PR. And I hate every God, you know that, don't you <sup>2</sup>

PEI Yes, hatred of the Gods, you always felt it.

PR A regular Timon <sup>b</sup> <sup>1</sup> but 'tis time to go,  
Let's have the umbrella, then, if Zeus perceives me,  
He'll think I'm following the Basket-bearer <sup>c</sup>

PEI Here, take the chair, and act the Chan-gul too

CH Next we saw a sight appalling,  
Socrates, unwashed, was calling  
Spirits from the lake below,  
('Twas on that enchanted ground  
Where the Shadow-feet <sup>d</sup> are found)  
There Peisander came to know  
If the spirit cowards lack  
Socrates could conjure back,  
Then a camel-lamb he slew,  
Like Odysseus,<sup>e</sup> but withdrew,

Aelian says that others walked beside these, holding sunshades to protect them

<sup>a</sup> A mythical tribe, who used their huge feet to shade their heads

<sup>b</sup> The reference is to Hom *Od* xi 35-51 where Odysseus summons the souls of the dead by slaying sheep and letting the blood pour into a trench. Here Peisander who never had any "spirit" (*ψυχή*) comes to see if Socrates can get it back for him, but cannot go through with the ordeal, and leaves the blood to the dried-up, ghost-like Chaerephon (*cf* 1296)

# ARISTOPHANES

πρὸς τό γ' αἷμα τῆς καμήλου

Χαιρεφῶν ἡ νυκτερίς

ΠΟΣΕΙΔΩΝ τὸ μὲν πόλισμα τῆς Νεφέλοκοκκυγίας 1565

ὄρᾶν τοδὶ πάρεστιν, οἱ πρεσβεύομεν

οὗτος τί δρᾷς; ἐπ' ἀριστερ' οὕτως ἀμπέχει,

οὐ μεταβαλεῖς θοϊμάτιον ὧδ' ἐπιδέξια,

τί ὦ κακόδαιμον; Λαισποδίας εἰ τὴν φύσιν

ὦ δημοκρατία ποῖ προβιβᾷς ἡμᾶς ποτε,

εἰ τουτονί γ' ἐχειροτόνησαν οἱ θεοί, 1570

ΤΡΙΒΑΛΛΟΣ ἔξεις ἀτρέμας;

ΠΟ. οἷμωζε πολὺ γὰρ δὴ σ' ἐγὼ

ἐόρακα πάντων βαρβαρώτατον θεῶν.

ἄγε δὴ τί δρῶμεν Ἡράκλεις,

ΗΡΑΚΛΗΣ ἀκήκοας

ἐμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι,

ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίσας

ΠΟ ἀλλ' ὦγάθ' ἡρήμεσθα περὶ διαλλαγῶν

πρέσβεις

ΗΡ διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕΙ. τὴν τυρόκνηστίν τις δότω φέρε σίλφιον

τυρὸν φερέτω τις πυρπόλει τοὺς ἄνθρακας.

ΠΟ τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν

τρέις ὄντες ἡμεῖς

ΠΕΙ. ἀλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡ τὰ δὲ κρέα τοῦ ταῦτ' ἐστίν,

ΠΕΙ. ὄρνιθές τινες

ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις

ἔδοξαν ἀδικεῖν

ΗΡ. εἴτα δῆτα σίλφιον

ἐπικνῶς πρότερον αὐτοῖσιν,

1585

THE BIRDS, 1563-1586

Whilst the camel's blood upon  
Pounced the Vampue, Chaerephon

POSEIDON There, fellow envoys, full in sight, the town  
Whereto we are bound, Cloundcuckoobury, stands !  
(*To the Triballian*)

You, what are you at, wearing your cloak left-sided ?  
Shift it round rightly , so My goodness, you're  
A born Laispodias <sup>a</sup> ! O Democracy,  
What will you bring us to at last, I wonder,  
If voting Gods elect a clown like this !

TRIBALLIAN Hands off there, will yei ?

POS Hang you, you're by far  
The uncouthest God I ever came across  
Now, Heracles, what's to be done ?

HERACLES You have heard  
What I propose , I'd throttle the man off-hand,  
Whoever he is, that dares blockade the Gods

POS My dear good fellow, you forget we are sent  
To treat for peace

HE. I'd throttle him all the more

PEI (*to servants*) Hand me the grater , bring the silphium,  
you ,

Now then, the cheese , blow up the fire a little.

POS We three, immortal Gods, with words of greeting  
Salute the Man !

PEI I'm grating silphium now

HE. What's this the flesh of ?

PEI. Birds ! Birds tried and sentenced  
For rising up against the popular party  
Amongst the birds

HE. Then you grate silphium, do you,  
Over them first ?

<sup>a</sup> He had a withered shin, which he tried to conceal by wearing  
his cloak awry Schol



# ARISTOPHANTS

- ΠΕΙ ὦ χαῖρ' Ἡράκλεις  
τί ἔστι,
- ΠΟ. πρεσβεύοντες ἡμεῖς ἦκομεν  
παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς
- ΟΙΚΕΤΗΣ ἔλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ
- ΗΡ καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει 1590
- ΠΟ. ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,  
ὕμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι  
ὄμβριον ὕδωρ ἂν εἶχετ' ἐν τοῖς τέλμασιν,  
ἄλκυσονίδας τ' ἂν ἦγεθ' ἡμέρας αἰεὶ  
τούτων περὶ πάντων αὐτοκράτορες ἦκομεν 1595
- ΠΕΙ ἀλλ' οὔτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν  
πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,  
ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,  
σπονδὰς ποιεῖσθαι. τὰ δὲ δίκαι' ἐστὶν ταδί,  
τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν 1600  
τὸν Δί' ἀποδοῦναι· καὶ διαλλαττώμεθα  
ἐπὶ τοῖσδε, τοὺς πρέσβεις ἐπ' ἄριστον καλῶ
- ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα καὶ ψηφίζομαι—
- ΠΟ τί ὦ κακόδαιμον, ἡλίθιος καὶ γάστρις εἶ.  
ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος, 1605
- ΠΕΙ. ἄληθες, οὐ γὰρ μεῖζον ὑμεῖς οἱ θεοὶ  
ἰσχύσετ', ἣν ὄρνιθες ἄρξωσιν κάτω,  
νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι  
κύψαντες ἐπιорκοῦσιν ὑμᾶς οἱ βροτοί·  
ἐὰν δὲ τοὺς ὄρνεις ἔχητε συμμαχοὺς, 1610  
ὅταν ὁμνύῃ τις τὸν κόρακα καὶ τὸν Δία,  
ὁ κόραξ παρελθὼν τοῦπιорκοῦντος λάθρα  
προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θεινῶν.
- ΠΟ. νῆ τὸν Ποσειδῶ ταῦτά γέ τοι καλῶς λέγεις
- ΗΡ. καὶ μοὶ δοκεῖ.
- ΠΕΙ. τί δαὶ σὺ φῆς,

# THE BIRDS, 1586-1615

- PEI O welcome, Heracles !  
What brings you hither ?
- POS We are envoys, sent  
Down by the Gods to settle terms of peace
- SERVANT There's no more oil remaining in the flask
- HE O dear ! and bird's-flesh should be rich and glistering
- POS We Gods gain nothing by the war, and you,  
Think what ye'll get by being friends with us ;  
Rain-water in the pools, and halcyon days  
Shall be your perquisites the whole year through.  
We've ample powers to settle on these terms
- PEI. It was not we who ever wished for war,  
And now, if even now ye come prepared  
With fair proposals, ye will find us ready  
To treat for peace What I call fair is this ;  
Let Zeus restore the sceptre to the birds,  
And all make friends If ye accept this offer,  
I ask the envoys in to share our banquet
- HE I'm altogether satisfied, and vote—
- POS. (*interrupting*)  
What, wretch ? A fool and glutton, that's what *you* are !  
What ! would you rob your father of his kingdom ?
- PEI Aye, say you so ? Why, ye'll be mightier far,  
Ye Gods above, if Birds bear rule below  
Now men go skulking underneath the clouds,  
And swear false oaths, and call the Gods to witness  
But when ye've got the Birds for your allies,  
If a man swear by the Raven and by Zeus,  
The Raven will come by, and unawares  
Fly up, and swoop, and peck the perjurer's eye out.
- POS. Now by Poseidon there's some sense in that.
- HE. And so say I
- PEI (*to Thib*) And you ?

# ARISTOPHANES

TP	ναβαισαστρεῦ	1615
ΠΕΙ.	ὄρᾳς; ἐπαινεῖ χοῦτος. ἕτερόν νυν ἔτι ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν ἐάν τις ἀνθρώπων ἱερεῖόν τῳ θεῶν εὐξάμενος εἶτα διασοφίζεται λέγων, "μενετοὶ θεοί," καὶ μάποδιδῶ μισητία, ἀναπράξομεν καὶ ταῦτα	1620
ΠΟ.	φέρ' ἴδω τῷ τρόπῳ,	
ΠΕΙ.	ὅταν διαριθμῶν ἀργυρίδιον τύχη ἄνθρωπος οὗτος, ἧ καθήται λούμενος, καταπτάμενος ἱκτίνος ἀρπάσας λάθρα προβάτοιν δυοῖν τιμὴν ἀνοίσει τῷ θεῷ	1625
ΗΡ.	τὸ σκήπτρον ἀποδοῦναι πάλιν ψηφίζομαι τούτοις ἐγώ	
ΠΟ.	καὶ τὸν Τριβαλλόν νυν ἐροῦ.	
ΗΡ.	ὁ Τριβαλλός, οἰμώζειν δοκεῖ σοι,	
TP	σαυνάκα βακταρικροῦσα	
ΗΡ.	φησί μ' εὖ λέγειν πάνυ	
ΠΟ.	εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ	1630
ΗΡ.	οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρου πέρι.	
ΠΕΙ.	καὶ νῆ Δί' ἕτερόν γ' ἐστὶν οὗ μνησθῆν ἐγώ τὴν μὲν γὰρ Ἥραν παραδίδωμι τῷ Δί, τὴν δὲ Βασίλειαν τὴν κόρην γυναικ' ἐμοὶ ἐκδοτέον ἐστίν.	
ΠΟ.	οὐ διαλλαγῶν ἐρᾷς. ἀπίωμεν οἴκαδ' αὖθις.	1635
ΠΕΙ.	ὀλίγον μοι μέλει μάγειρε τὸ κατάχυσμα χρῆ ποιεῖν γλυκύ.	
ΗΡ.	ὦ δαιμόνι' ἀνθρώπων Πόσειδον ποῖ φέρει;	

<sup>a</sup> Probably T's words are meant for broken Greek perhaps  
ναί, ἔπεισε τρεῖς, "yes, he persuaded [all] three of us"

## THE BIRDS, 1615-1638

Persuasitree<sup>a</sup>

TR You see ? he quite assents And now I'll give you  
PEI Another instance of the good ye'll gain  
If a man vow a victim to a God,  
And then would shuffle off with cunning words,  
Saying, in greedy lust, *The Gods wait long,*<sup>b</sup>  
This too we'll make him pay you

POS Tell me how ?

PEI Why, when that man is counting out his money,  
Or sitting in his bath, a kite shall pounce  
Down unawares, and carry off the price  
Of two fat lambs, and bear it to the God

HE. I say again, I vote we give the sceptre  
Back to the Birds

POS. Ask the Triballian next

HE You there, do you want a drubbing ?

TR Hideythine<sup>c</sup>  
I'se stickybeatums.

HE There ! he's all for me

POS Well then, if so you wish it, so we'll have it

HE (*to Peri*) Hi ! we accept your terms about the sceptre.

PEI By Zeus, there's one thing more I've just remembered  
Zeus may retain his Hera, if he will,  
But the young girl, Miss Sovereignty, he must  
Give me to wife.

POS. This looks not like a treaty.  
Let us be journeying homewards.

PEI. As you will.  
Now, cook, be sure you make the gravy rich

HE Why, man alive, Poseidon, where are you off to ?

<sup>b</sup> i.e. are long-suffering, slow to anger, cf. Juv. Sat. xiii 100  
*Ut sit magna, tamen certe lenta ira deorum est.*

\* Perhaps σου νάλην ("skin," "hide") βακτηρία κρούσω

# ARISTOPHANES

- ἡμεῖς περὶ γυναικὸς μιᾶς πολεμήσομεν,  
 ΠΟ. τί δαὶ ποιῶμεν,  
 ΗΡ. ὃ τι, διαλλαττώμεθα 1640  
 ΠΟ. τί δ' ὤζυρ', οὐκ οἶσθ' ἐξαπατῶμενος πάλαι  
 βλάβπτεις δέ τοι σὺ σαυτόν ἦν γὰρ ἀποθάνῃ  
 ὁ Ζεὺς παραδοὺς τούτοισι τὴν τυραννίδα,  
 πένης ἔσει σύ σοῦ γὰρ ἅπαντα γίνεται  
 τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπη. 1645  
 ΠΕΙ. οἴμοι τάλας οἶόν σε περισοφίζεται  
 δεῦρ' ὥς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω  
 διαβάλλεται σ' ὁ θεῖος ὦ πόνηρε σύ  
 τῶν γὰρ πατρώων οὐδ' ἀκαρῇ μέτεστί σοι  
 κατὰ τοὺς νόμους νόθος γὰρ εἶ κοῦ γνήσιος 1650  
 ΗΡ. ἐγὼ νόθος; τί λέγεις,  
 ΠΕΙ. σὺ μέντοι νῆ Δία  
 ὦν γε ξένης γυναικὸς ἢ πῶς ἂν ποτε  
 ἐπὶ κληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,  
 οὐσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων,  
 ΗΡ. τί δ' ἦν ὁ πατήρ ἐμοὶ διδῶ τὰ χρήματα 1655  
 νοθεῖ' ἀποθνήσκων,  
 ΠΕΙ. ὁ νόμος αὐτόν οὐκ ἔῃ  
 οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,  
 ἀνθέξεται σου τῶν πατρώων χρημάτων  
 φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος  
 ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον 1660  
 "νόθῳ δὲ μὴ εἶναι ἀγχιστεῖαν  
 παίδων ὄντων γνησίων  
 ἐὰν δὲ παῖδες μὴ ὦσι γνήσιοι,  
 τοῖς ἐγγυτάτῳ γένους 1665  
 μετεῖναι τῶν χρημάτων."  
 ΗΡ. ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατρώων χρημάτων  
 μέτεστιν,

# THE BIRDS, 1639-1668

What, are we going to fight about one woman ?

POS What shall we do ?

HE Do ? Come to terms at once.

POS You oaf, he's gulling you, and you can't see it

Well, it's yourself you are ruining If Zeus

Restore the kingdom to the Buds, and die,

You'll be a pauper You are the one to get

Whatever money Zeus may leave behind him

PEI O ! O ! the way he's trying to cozen you !

Hist, step aside, I want to whisper something

Your uncle's fooling you, poor dupe By law

No shred of all your father's money falls

To you Why, you're a bastard,<sup>a</sup> you're not heir.

HE Eh ! What ? A bastard ? I ?

PEI Of course you are

Your mother was an alien Bless the fool,

How did you think Athene could be " Heiress,"

(Being a gul), if she had lawful biethren ?

HE. Well, but suppose my father leaves me all

As bastard's heritage ?

PEI The law won't let him

Poseidon here, who now excites you on,

Will be the first to claim the money then,

As lawful brother, and your father's heir

Why here, I'll read you Solon's law about it.

" A bastard is to have no right of inheritance, if there

be lawful children And if there be no lawful children,

the goods are to fall to the next of kin " <sup>b</sup>

HE What ! none of all my father's goods to fall

To me ?

<sup>a</sup> Or " half-breed," his mother being a mortal, for in Attic law, anyone was *νόθος* whose mother was not a genuine Athenian

<sup>b</sup> Probably the words of Solon's law the quotation is prose

# ARISTOPHANES

- ΠΕΙ. οὐ μέντοι μὰ Δία λέξον δέ μοι,  
 ἥδη σ' ὁ πατήρ εἰσήγαγ' ἐς τοὺς φράτορας;
- ΗΡ. οὐ δῆτ' ἐμέ γε καὶ δῆτ' ἐθαύμαζον πάλαι 1670
- ΠΕΙ. τί δῆτ' ἄνω κέχνηας αἰκείαν βλέπων,  
 ἀλλ' ἦν μεθ' ἡμῶν ἦς, καταστήσω σ' ἐγὼ  
 τύραννον ὀρνίθων παρέξω σοι γάλα.
- ΗΡ. δίκαι' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν  
 περὶ τῆς κόρης, καῶγωγε παραδίδωμί σοι. 1675
- ΠΕΙ. τί δαὶ σὺ φῆς,  
 ΠΟ. τᾶναντία ψηφίζομαι
- ΠΕΙ. ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα τί σὺ λέγεις;  
 ΤΡ. καλάνι κόραυννα καὶ μεγάλα βασιλευᾷ  
 ὄρνιτο παραδίδωμι.
- ΗΡ. παραδοῦναι λέγει
- ΠΟ. μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει, 1680  
 εἰ μὴ βαδίζειν ὥσπερ αἱ χελιδόνες
- ΗΡ. οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.
- ΠΟ. σφῶν νῦν διαλλάττεσθε καὶ ξυμβαίνετε  
 ἐγὼ δ', ἐπειδὴ σφῶν δοκεῖ, σιγήσομαι.
- ΗΡ. ἡμῶν ἂ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ. 1685  
 ἀλλ' ἴθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανόν,  
 ἵνα τὴν Βασίλειαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.
- ΠΕΙ. ἐς καιρὸν ἄρα κατεκόπησαν οὗτοι  
 ἐς τοὺς γάμους.
- ΗΡ. βούλεσθε δῆτ' ἐγὼ τέως  
 ὅπτῳ τὰ κρέα ταυτὶ μένων, ὑμεῖς δ' ἴτε. 1690
- ΠΟ. ὅπτῃς τὰ κρέα; πολλήν γε τευθείαν λέγεις.  
 οὐκ εἰ μεθ' ἡμῶν,
- ΗΡ. εὖ γε μέντ' αὖ διετέθην.
- ΠΕΙ. ἀλλὰ γαμικὴν χλανίδ' ἐκδότω τις δεῦρό μοι.

<sup>a</sup> As the Athenians did with the children of citizens.

# THE BIRDS, 1668-1693

- PEI No, not one farthing ! tell me this,  
Has he emolled you ever in the guild ? <sup>a</sup>
- HE He never has I've often wondered why
- PEI Come, don't look up assault-and-battery-wise  
Join *us*, my boy , I'll make you autocrat,  
And feed you all your days on pigeon's milk
- HE. I'm quite convinced you're right about the gul ;  
I said Restore her ; and I say so now
- PEI (to Pos ) And what say you ?
- POS I vote the other way
- PEI All rests with this Triballian What say you ?
- TR Me gulna charmı gratı Sovranau  
Budito stou <sup>b</sup>
- HE There ! he said Restore her.
- POS O no by Zeus, he never said Restore her ;  
He said to migrate as the swallows do <sup>c</sup>
- HE O then he said Restore her to the swallows.
- POS. You two conclude, and settle terms of peace,  
Since you both vote it, I will say no more
- HE (to Pei ) We're quite prepared to give you all you ask  
So come along, come up to heaven yourself,  
And take Miss Sovereignty and all that's there.
- PEI So then these birds were slaughtered just in time  
To grace our wedding banquet
- HE. Would you like me  
To stay, and roast the meat, while you three go ?
- POS To *roast* the meat ! To *TASTE* the meat, you mean.  
Come along, do
- HE. I'd have enjoyed it though.
- PEI. Ho there within ! bring out a wedding robe

<sup>b</sup> Τὴν καλὴν καὶ μεγάλην κόρην Βασιλείαν γαμεῖν Scholiast.

<sup>a</sup> μὰ τὸν Δία, φησὶν, οὐ λέγει παραδοῦναι, ἀλλὰ βαδίζειν καὶ ἀναχωρεῖν Schol He takes the Triballian to include βάσιw in the word βασιλιναῦ Perhaps *χειλιδόνες* in *καλάνι* ?



# ARISTOPHANES

ΧΟ	ἔστι δ' ἐν Φαναίσι πρὸς τῇ Κλεψύδρᾳ πανούργων ἐγ- γλωττογαστῶρων γένος, οἳ θερίζουσιν τε καὶ σπεί- ρουσι καὶ τρυγῶσι ταῖς γλώτ- ταισι συκάζουσί τε βάρβαροι δ' εἰσὶν γένος, Γοργῖαι τε καὶ Φίλιπποι κἀπὸ τῶν ἐγγλωττογαστό- ρων ἐκείνων τῶν Φιλίππων πανταχοῦ τῆς Ἀττικῆς ἢ γλώττα χωρὶς τέμνεται.	[ἀντ 1695     1700   1705
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ΑΓΓΕΛΟΣ.	ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου, ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος, δέχεσθε τὸν τύραννον ὀλβίοις δόμοις προσέρχεται γὰρ οἷος οὔτε παμφαῆς ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγεῖ δόμῳ, οὔθ' ἡλίου τηλαυγὲς ἀκτίνων σέλας τοιοῦτον ἐξέλαμψεν, οἷον ἔρχεται, ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν, πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος· ὁσμὴ δ' ἀωννόμαστος ἐς βάθος κύκλου χωρεῖ, καλὸν θέαμα θυμιαμάτων δ' αὔραι διαψαίρουσι πλεκτάνην καπνοῦ ὅδι δὲ καὶ τὸς ἐστὶν ἀλλὰ χρή θεᾶς Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.	1710      1715
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<sup>a</sup> Phanae was in Chios, but here it is a play on φαίνω and συκοφάντης

<sup>b</sup> κλεψύδρα was a common name for an intermittent spring, but here is the Water-clock which tuned the pleaders in the

## THE BIRDS, 1694-1719

CII

In the fields of Litigation,<sup>a</sup>  
 Near the Water-clock,<sup>b</sup> a nation  
 With its tongue its belly fills ;  
 With its tongue it sows and reaps,  
 Gathers grapes and figs in heaps,  
 With its tongue the soil it tills  
 For a Barbarous tribe it passes,  
 Philips all and Goigias<sup>c</sup> ‘  
 And from this tongue-bellying band<sup>d</sup>  
 Everywhere on Attic land,  
 People who a victim slay  
 Always cut the tongue away<sup>e</sup>

MESSANGER O all-successful, more than tongue can tell !  
 O ye, thrice blessed wingèd race of birds,  
 Welcome you King returning to his halls !  
 He comes , no Star has ever gleamed so fan,  
 Sparkling refulgent in its gold-rayed home  
 The full far-flashing splendour of the Sun  
 Ne’er shone so gloriously as he, who comes  
 Bringing a bride too beautiful for words,  
 Wielding the wingèd thunderbolt of Zeus  
 Up to Heaven’s highest vault, sweet sight, ascends  
 Fragrance ineffable , while gentlest airs  
 The fume of incense scatter far and wide  
 He comes ; he is here ! Now let the heavenly Muse  
 Open her lips with pure auspicious strains.

courts “The Barbarians are the foreign sycophants and sophists who flock to Athens and earn their living by their tongues” R

<sup>a</sup> Goigias of Leontini, the famous sophist and rhetorician. Philip is his son or disciple, *cf.* W. 421

<sup>d</sup> A parody on *εργεμπογδοτορες*, men who fill their bellies by the labour of their hands

<sup>e</sup> A custom in the sacrifice • P. 1060.

# ARISTOPHANES

- ΧΟ            ἄναγε, δίεχε, πάραγε, πάρεχε,            [στρ. 172<sup>α</sup>  
                  περιπέτεσθε  
 τὸν μάκαρα μάκαρι σὺν τύχᾳ  
 ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους  
 ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας. 172<sup>α</sup>  
  
 μεγάλαι μεγάλαι κατέχουσι τύχαι  
                  γένος ὀρνίθων  
 διὰ τόνδε τὸν ἄνδρ' ἄλλ' ὑμεναίοις  
 καὶ νυμφιδίοισι δέχεσθ' ὦδαῖς  
                  αὐτὸν καὶ τὴν Βασίλειαν.            173<sup>α</sup>  
  
 Ἦρα ποτ' Ὀλυμπίᾳ            [στρ.  
 τὸν ἡλιβάτων θρόνων  
 ἄρχοντα θεοῖς μέγαν  
 Μοῖραι ξυνεκοίμισαν  
 ἐν τοιῷδ' ὑμεναίῳ.            173<sup>β</sup>  
 Ὑμὴν ὦ Ὑμέναι' ὦ  
  
 ὁ δ' ἀμφιθαλὲς Ἔρως            [ἀντ.  
 χρυσόπτερος ἡνίας  
 εὐθυνε παλιτόνους,  
 Ζηνὸς πάροχος γάμων            174<sup>α</sup>  
 τῆς τ' εὐδαίμονος Ἦρας.  
 Ὑμὴν ὦ Ὑμέναι' ὦ,  
 Ὑμὴν ὦ Ὑμέναι' ὦ.
- ΠΕΙ. ἐχάρην ὕμνοις, ἐχάρην ὦδαῖς·  
                  ἄγαμαι δέ λόγων  
 ΧΟ. ἄγε νῦν αὐτοῦ καὶ τὰς χθονίας            174<sup>β</sup>  
 κλήσατε βροντάς, τὰς τε πυρώδεις  
                  Διὸς ἀστεροπάς,  
 δεινὸν τ' ἀργῆτα κεραυνόν.

# THE BIRDS, 1720-1747

CH Back with you ! out with you !  
off with you ! up with you !

Flying around  
Welcome the Blessèd with blessedness crowned  
O ! O ! for the youth and the beauty, O !  
Well hast thou wed for the town of the Birds

Great are the blessings, and mighty, and wonderful,  
Which through his favour our nation possesses  
Welcome them back, both himself and Miss  
Sovereignty,  
Welcome with nuptial and bridal addresses.

Mid just such a song hymenaeae  
Aforetime the Destinies led  
The King of the thrones empyréan,  
The Ruler of Gods, to the bed  
Of Heia his beautiful bride  
Hymen, O Hymenaeus !

And Love, with his pinions of gold,  
Came driving, all blooming and spruce,  
As groomsman and squire to behold  
The wedding of Hera and Zeus,  
Of Zeus and his beautiful bride  
Hymen, O Hymenaeus !  
Hymen, O Hymenaeus !

PEI I delight in your hymns, I delight in your songs ;  
Your words I admire

CH Now sing of the trophies he brings us from Heaven,  
The earth-crashing thunders, deadly and dire,  
And the lightning's angry flashes of fire,  
And the dread white bolt of the levin <sup>a</sup>

<sup>a</sup> Cf Homer, *Il* viii 133 βροντήσας δ' ἄρα δεινὸν ἀφῆκ' ἀργῆτα  
κεραυνόν

# ARISTOPHANES

ὦ μέγα χρύσειον ἀστεροπῆς φάος,  
 ὦ Διὸς ἄμβροτον ἔγχος πυρφόρον,  
 ὦ χθόνιαι βαρναχέες ὀμβροφόροι θ' ἄμα βρονταί, 1750  
 αἷς ὅδε νῦν χθόνα σείει  
 δία δὲ πάντα κρατήσας  
 καὶ πάρεδρον Βασίλειαν ἔχει Διὸς  
 Ὑμῆν ὦ Ὑμέναι' ὦ  
 ΠΕΙ. ἔπεσθε νῦν γάμοισιν ὦ 1755  
 φύλα πάντα συννόμων  
 πτερυγοφόρ' ἐπὶ πέδον Διὸς  
 καὶ λέχος γαμήλιον  
 ὄρεξον ὦ μάκαιρα σῆν  
 χεῖρα καὶ πτερῶν ἐμῶν 1760  
 λαβοῦσα συγχόρευσον· αἰ-  
 ρων δὲ κουφίῳ σ' ἐγώ  
 ΧΟ. ἀλαλαλαὶ ἐν παιῶν,  
 τήνελλα καλλίνικος, ὦ  
 δαιμόνων ὑπέρτατε 1765

THE BIRDS, 1748-1765

Blaze of the lightning, so terribly beautiful,  
Golden and grand !  
Fire-flashing javelin, glittering even in  
Zeus's right hand !  
Earth-crashing thunder, the hoarsely resounding, the  
Bringer of showers !  
He is your Master, 'tis he that is shaking the  
Earth with your powers !

All that was Zeus's of old  
Now is our hero's alone ,  
Sovereignty, fair to behold,  
Partner of Zeus on his throne,  
Now is for ever his own  
Hymen, O Hymenaeus !

PEI. Now follow on, dear feathered tribes,  
To see us wed, to see us wed ,  
Mount up to Zeus's golden floor,  
And nuptial bed, and nuptial bed  
And O, my darling, reach thine hand,  
And take my wing and dance with me,  
And I will lightly bear thee up,  
And carry thee, and carry thee  
CII. Raise the joyous Paeon-cry,  
Raise the song of Victory.  
Io Paeon, alalalac,  
Mightiest of the Powers, to thee !



# THE FROGS





## INTRODUCTION

THE *Frogs* was produced at the Lenæan festival of 405 B.C., about six months after the great naval victory of Arginusæ, about four after the death of Euripides, and about two after that of Sophocles. It carried off the prize, the *Muses* of Phrynichus being second and the *Cleophon* of Plato third, and "at once took its position, which has never since been challenged, among the masterpieces of the Athenian drama"<sup>a</sup>. But it also achieved "the apparently unique distinction of being acted a second time, and at this second representation the poet was crowned, not with the usual wreath of Bacchic ivy, but with a wreath made from Athene's sacred olive, an honour reserved for citizens who were deemed to have rendered important services to Athene's city"<sup>b</sup>.

This exceptional honour was accorded "not for its wit and humour, nor yet for what to modern readers constitutes its pre-eminent attraction, the literary contest between Aeschylus and Euripides," but "for the lofty strain of patriotism which breathed through all its political allusions, and was especially felt in the advice tendered, obviously with some misgiving as to the spirit in which the

<sup>a</sup> Rogers, Introduction, p. v

<sup>b</sup> *Ibid.* p. v

## ARISTOPHANES

audience would receive it, in the epirrhema to the parabasis (686-705) "a There the poet appeals to the Athenian people to remember how they had recently enfranchized the slaves who had fought "one battle" (693) at Arginusae and not to leave men, who though "one nushap" (699) had been implicated in the oligarchical schemes of the Four Hundred five or six years before, with no civic rights whatever, and "we are told on the authority of Dicaearchus, a writer of the very greatest weight on such matters, that it was this very appeal which won the admiration of the public, and obtained for the play the honour of a second representation." b

The Chorus are "the Blessed Mystics, those who had on earth been initiated into the Eleusian mysteries, and had led a holy and virtuous life in accordance with the doctrines therein inculcated "c They do not enter at once, but are first heard behind the scenes "chanting the melodious songs of the dead frogs, from whom the comedy derives its name." When they do enter later they "come in singing a series of hymns and songs, which are not mere unconnected lyrics, but are a continuous presentation of the earlier stages of their annual procession to Eleusis."

<sup>a</sup> Rogers, Introduction, p vi

<sup>b</sup> *Ibid* p vii.

<sup>c</sup> *Ibid* p xv

# ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΞΑΝΘΙΑΣ, οἰκέτης Διονύσου

ΔΙΟΝΥΣΟΣ

ΗΡΑΚΛΗΣ

ΝΕΚΡΟΣ

ΧΑΡΩΝ

ΒΑΤΡΑΧΟΙ

ΧΟΡΟΣ ΜΥΣΤΩΝ

ΑΙΑΚΟΣ

ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ

ΙΛΑΝΔΟΚΕΤΤΡΙΑΙ ΔΤΟ

ΕΤΡΙΠΙΔΗΣ

ΑΙΣΥΤΑΟΣ

ΗΛΟΥΤΩΝ

# ΒΑΤΡΑΧΟΙ

- ΞΑΝΘΙΑΣ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,  
 ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι,  
 ΔΙΟΝΥΣΟΣ. νῆ τὸν Δί' ὃ τι βούλει γε, πλήν πιέζομαι,  
 τοῦτο δὲ φύλαξαι πάνν γάρ ἐστ' ἤδη χολή  
 ΞΑ. μηδ' ἕτερον ἀστεῖόν τι,  
 ΔΙ. πλήν γ' ὡς θλίβομαι 5  
 ΞΑ. τί δαί; τὸ πάνν γέλοιον εἶπω,  
 ΔΙ. νῆ Δία  
 θαρρῶν γε μόνον ἐκεῖν' ὅπως μὴ ῥεῖς,  
 ΞΑ. τὸ τί;  
 ΔΙ. μεταβαλλόμενος τ' ἀνάφορον ὅτι χεζητιᾶς  
 ΞΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαυτῷ φέρων,  
 εἰ μὴ καθαιρήσει τις, ἀποπαρδῆσομαι, 10  
 ΔΙ. μὴ δῆθ', ἱκετεύω, πλήν γ' ὅταν μέλλω ῥεμεῖν  
 ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκευὴ φέρειν,  
 εἴπερ ποιήσω μηδὲν ὦν περ Φρύνιχος  
 εἴωθε ποιεῖν καὶ Λύκις κ' Ἀμειβίας  
 τοῖς σκευοφοροῦσιν ἐκάστοτ' ἐν κωμωδίᾳ; 15  
 ΔΙ. μή νυν ποιήσης· ὡς ἐγὼ θεώμενος,

<sup>a</sup> The scene shows the house of Heracles in the background. There enter two travellers: Dionysus on foot, in his customary yellow robe and buskins but also with the club and lion's skin of Heracles, and his servant Xanthias on a donkey, carrying the luggage on a pole over his shoulder.

## THE FROGS <sup>a</sup>

XANTHIAS Shall I crack any of those old jokes, master,  
At which the audience never fail to laugh ?

DIONYSUS Aye, what you will, except *I'm getting crushed* .  
Fright shy of that I'm sick of that already

XA Nothing else smart ?

DI. Aye, save *my shoulder's aching*

XA Come now, that comical joke ? <sup>b</sup>

DI With all my heart  
Only be careful not to shift your pole,<sup>c</sup>  
And—

XA What ?

DI And vow that you've a belly-ache

XA May I not say I'm overburdened so  
That if none ease me, I must ease myself ?

DI For mercy's sake, not till I'm going to vomit

XA. What ! must I bear these burdens, and not make  
One of the jokes Ameipsias <sup>d</sup> and Lycis  
And Phrynichus, in every play they write,  
Put in the mouths of all their burden-bearers ?

DI Don't make them , no ! I tell you when I see

<sup>b</sup> What the joke was is not expressed in words, but it was probably some vulgarity which X. indicates sufficiently by gestures

<sup>c</sup> *ανάφορον* is a yoke such as is used in carrying milk-pails

<sup>d</sup> Ameipsias and Phrynichus are the old rivals of Aristophanes , of Lycis we only know the name

# ARISTOPHANES

- ὅταν τι τούτων τῶν σοφισμάτων ἴδω,  
 πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,  
 ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ 20
- ΔΙ. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή τρυφή,  
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,  
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,  
 ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι,
- ΞΑ. οὐ γὰρ φέρω ἴγῳ,
- ΔΙ. πῶς φέρεις γάρ, ὅς γ' ὀχεῖ, 25
- ΞΑ. φέρων γε ταυτί.
- ΔΙ. τίνα τρόπον,
- ΞΑ. βαρέως πάνυ.
- ΔΙ. οὐκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὔνος φέρει,
- ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἴγῳ καὶ φέρω, μὰ τὸν Δί' οὐ
- ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει,
- ΞΑ. οὐκ οἶδ'. ὃ δ' ὦμος οὐτοσί πιέζεται 30
- ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,  
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε
- ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν,  
 ἥ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά
- ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35  
 ἦδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με  
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ
- ΗΡΑΚΛΗΣ. τίς τὴν θύραν ἐπάταξεν, ὥς κενταυρικῶς  
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;
- ΔΙ. ὁ παῖς.
- ΞΑ. τί ἔστιν;

<sup>a</sup> A surprise for Δίος, στάμνος is "a wine-jar"

<sup>b</sup> Dionysus, as a true Euripidean enthusiast, seeks to engage X in a sophistical controversy X evades the question how he  
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# THE FROGS, 17-40

- Then plays, and hear those jokes, I come away  
More than a twelvemonth older than I went
- XA O thine unlucky neck of mine, which now  
Is *getting crushed*, yet must not crack its joke !
- DI Now is not this fine pampered insolence  
When I myself, Dionysus, son of—Pipkin,<sup>a</sup>  
Toil on afoot, and let this fellow ride,  
Taking no trouble, and no burden bearing ?
- XA What, don't I bear ?
- DI How can you when you're riding ?
- XA Why, I bear these
- DI How ?
- XA Most unwillingly <sup>b</sup>
- DI Does not the donkey bear the load you're bearing ?
- XA Not what I bear myself by Zeus, not he
- DI How can you bear, when you are borne yourself ?
- XA Don't know but anyhow *my shoulder's aching*.
- DI Then since you say the donkey helps you not,  
You lift him up and carry him in turn
- XA O hang it all ! why didn't I fight at sea <sup>c</sup> ?  
You should have smarted bitterly for this
- DI Get down, you rascal ; I've been tugging on  
Till now I've reached the portal, whicre I'm going  
Fust to turn in Boy ! Boy ! I say there, Boy !
- HERACLES Who banged the door ? How like a prancing  
Centaur
- He drove against it ! Mercy o' me, what's this ?
- DI. Boy.
- XA Yes

can be carrying what the donkey carries " by replying *βαπτὺς φέρω*, an expression which, like the Latin *graviter fero*, merely expresses his *mental* attitude," but " from the adverb *βάπτως* D deduces *βάπος* in the sense of *physical* heaviness " R

<sup>a</sup> i e at Arginusae and so obtained my liberty, see Introduction



# ARISTOPHANES

ΔΙ.	οὐκ ἐνεθυμήθης,	
ΞΑ.	τὸ τί,	40
ΔΙ.	ὥς σφόδρα μ' ἔδεισε	
ΞΑ.	νῆ Δία μὴ μαίνοιό γε.	
ΗΡ	οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν καίτοι δάκνω γ' ἑμαυτόν ἀλλ' ὅμως γελῶ	
ΔΙ.	ὦ δαιμόνιε, πρόσσελθε δέομαι γάρ τί σου	
ΗΡ.	ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων, ὄρων λεοντῆν ἐπὶ κροκωτῷ κειμένην τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην, ποῖ γῆς ἀπεδήμεις,	45
ΔΙ.	ἐπεβάτευον Κλεισθέναι	
ΗΡ	κἀναυμάχησας,	
ΔΙ.	καὶ κατεδύσαμέν γε ναῦς τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα	50
ΗΡ	σφῶ;	
ΔΙ.	νῆ τὸν Ἀπόλλω.	
ΗΡ.	κᾷτ' ἔγωγ' ἐξηγρόμην	
ΔΙ.	καὶ δῆτ' ἐπὶ τῆς νεὸς ἀναγιγνώσκοντί μοι τὴν Ἀνδρομέδαν πρὸς ἑμαυτόν ἐξαίφνης πόθος τὴν καρδίαν ἐπάταξε πῶς οἷε σφόδρα,	
ΗΡ.	πόθος, πόσος τις,	
ΔΙ.	μικρός, ἡλίκος Μόλων	55
ΗΡ.	γυναικός,	
ΔΙ.	οὐ δῆτ'.	
ΗΡ	ἀλλὰ παιδός,	
ΔΙ.	οὐδαμῶς.	
ΗΡ.	ἀλλ' ἀνδρός,	

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<sup>a</sup> ἐπεβάτευον naturally means "I went as a marine (ἐπιβάτης) on," and then instead of the name of the ship the name of the effeminate Cleisthenes (of 422) is substituted, so that the verb acquires an indecent sense

# THE FROGS, 40-57

DI. Did you observe ?  
 XA. What ?  
 DI. How alarmed  
 He is  
 XA. Aye truly, lest you've lost your wits.  
 HE. O by Demeter, I can't choose but laugh  
 Biting my lips won't stop me Ha ! ha ! ha !  
 DI. Pray you, come hither, I have need of you  
 HE. I vow I can't help laughing, I can't help it.  
 A lion's hide upon a yellow silk,  
 A club and buskin ! What's it all about ?  
 Where were you going ?  
 DI. I was serving lately  
 Aboard the—Cleisthenes <sup>a</sup>  
 HE. And fought ? <sup>b</sup>  
 DI. And sank  
 More than a dozen of the enemy's ships  
 HE. You two ?  
 DI. We two  
 HE. And then I awoke, and lo ! <sup>c</sup>  
 DI. There as, on deck, I'm reading to myself  
 The *Andromeda*,<sup>d</sup> a sudden pang of longing  
 Shoots through my heart, you can't conceive how  
 keenly  
 HE. How big a pang ?  
 DI. A small one, Molon's <sup>e</sup> size.  
 HE. Caused by a woman ?  
 DI. No.  
 HE. A boy ?  
 DI. No, no.  
 HE. A man ?

<sup>b</sup> i. e. at Arginusae.

<sup>a</sup> A polite way of telling D. that he is romancing.

<sup>d</sup> Of Euripides.

<sup>e</sup> A tragic actor of large stature.

# ARISTOPHANES

- ΔΙ. ἄταταῖ  
 ΗΡ. ξυνεγένου τῷ Κλεισθένει,  
 ΔΙ. μὴ σκῶπτέ μ', ὦδέλφ' οὐ γὰρ ἄλλ' ἔχω κακῶς  
 τοιοῦτος ἡμερός με διαλυμαίνεται  
 ΗΡ. ποῖός τις, ὦδελφίδιον,  
 ΔΙ. οὐκ ἔχω φράσαι 60  
 ὁμῶς γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ  
 ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους,  
 ΗΡ. ἔτνους, βαβαιάξ, μυριάκεις ἐν τῷ βίῳ  
 ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἕτερά φράσω,  
 ΗΡ. μὴ δῆτα περὶ ἔτνους γε πάνυ γὰρ μανθάνω. 65  
 ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος  
 Εὐριπίδου.  
 ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;  
 ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ  
 ἐλθεῖν ἐπ' ἐκείνον  
 ΗΡ. πότερον εἰς Ἄιδου κάτω,  
 ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω 70  
 ΗΡ. τί βουλόμενος,  
 ΔΙ. δέομαι ποιητοῦ δεξιῳ  
 οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί  
 ΗΡ. τί δ', οὐκ Ἰοφῶν ζῆ;  
 ΔΙ. τοῦτο γάρ τοι καὶ μόνον  
 ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα  
 οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει 75  
 ΗΡ. εἴτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,  
 μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἄγειν,  
 ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,

<sup>a</sup> As being a notorious glutton.

<sup>b</sup> From the *Oeneus* of Euripides, where Oeneus, deposed from

# THE FROGS, 57-78

- DI                                    Ah! ah!
- HE                                    Was it for Cleisthenes?
- DI    Don't mock me, brother—on my life I am  
In a bad way—such fierce desire consumes me
- HE    Aye, little brother? how?
- DI                                    I can't describe it  
But yet I'll tell you in a riddling way  
Have you e'er felt a sudden lust for soup?
- HE    Soup! Zeus-a-mercy, yes, ten thousand times.<sup>a</sup>
- DI    Is the thing clear, or must I speak again?
- HE    Not of the soup—I'm clear about the soup
- DI    Well, just that sort of pang devours my heart  
For lost Euripides.
- HE                                    A dead man too
- DI    And no one shall persuade me not to go  
After the man
- HE                                    Do you mean below, to Hades?
- DI    And lower still, if there's a lower still
- HE    What on earth for?
- DI                                    I want a genuine poet,  
"For some are not, and those that are, are bad."<sup>b</sup>
- HE    What! does not Iophon<sup>c</sup> live?
- DI                                    Well, he's the sole  
Good thing remaining, if even he is good  
For even of that I'm not exactly certain
- HE    If go you must, there's Sophocles—he comes  
Before Euripides—why not take him?
- DI.    Not till I've tried if Iophon's coin rings true

his sovereignty, so replies to Diomed who has asked him why he is thus "forloin of allies" (*ἐρημος ξυμμάχων*)

<sup>a</sup> The son of Sophocles. Dionysus goes on to hint that his tragedies were altogether, or in part, the handiwork of his father. Both Sophocles and Euripides died in 406 B.C., and *πρότερον* in 76 refers to Sophocles having been born fifteen years earlier than Euripides

# ARISTOPHANES

- ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω  
 καῶλως ὃ μὲν γ' Εὐριπίδης, πανούργος ὢν, 80  
 καὶ ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι  
 ὃ δ' εὐκόλος μὲν ἐνθάδ', εὐκόλος δ' ἐκεῖ  
 HP. Ἀγάθων δὲ ποῦ ᾽στιν,  
 ΔΙ. ἀπολιπὼν μ' ἀποιίχεται,  
 ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.  
 HP. ποῖ γῆς ὃ τλήμων,  
 ΔΙ. ἐς μακάρων εὐωχίαν 85  
 HP. ὃ δὲ Ξενοκλῆς,  
 ΔΙ. ἐξόλοιτο νῆ Δία.  
 HP. Πυθάγγελος δέ;  
 ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος  
 ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα  
 HP. οὐκ οὐν ἕτερ' ἔστ' ἐνταῦθα μειρακύλλια 90  
 τραγωδίας ποιοῦντα πλεῖν ἢ μύρια,  
 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;  
 ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,  
 χελιδόνων μουσεῖα, λωβηταὶ τέχνης,  
 ἃ φροῦδα θᾶπτον, ἣν μόνον χορὸν λάβῃ  
 ἅπαξ προσουρήσαντα τῇ τραγωδίᾳ 95  
 γόνιμον δὲ ποιητὴν ἂν οὐχ εὐροῖς ἔτι  
 ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.  
 HP. πῶς γόνιμον;  
 ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται  
 τοιουτονί τι παρακεκυνδυνευμένον,  
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα, 100

\* The well-known tragic poet. He was at this time living at the court of Archelaus of Macedon (where he died some years  
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# THE FROGS, 79-100

When he's alone, apart from Sophocles.  
Besides, Euripides, the crafty rogue,  
Will find a thousand shifts to get away,  
But *he* was easy here, is easy there  
IIE But Agathon,<sup>a</sup> where is he ?

DI He has gone and left us  
A genial<sup>b</sup> poet, by his friends much missed  
IIE Gone where ?

DI To join the blessed in their banquets.  
IIE But what of Xenocles<sup>c</sup> ?

DI O he be hanged !  
IIE Pythangelus ?

XA But never a word of me,  
Not though my shoulder's chafed so terribly  
IIE But have you not a shoal of little songsters,  
Tragedians by the myriad, who can chatter  
A furlong faster than Euripides ?

DI Those be mere vintage-leavings, jabberers, choirs  
Of swallow-broods, degraders of their art,  
Who get one chorus, and are seen no more,  
The Muses' love once gained.<sup>d</sup> But O, my friend,  
Search where you will, you'll never find a true  
Creative genius, uttering startling things.

IIE Creative ? how do you mean ?

DI I mean a man  
Who'll dare some novel venturesome conceit,  
*Air, Zeus's chamber, or Time's foot, or this,*

later), but to the Dionysus of the Attic theatre he is as good as dead. In 85 "the banquets of the blessed" are in fact those of Aichelaus.

<sup>b</sup> *ἀγαθός* (with a play on *Ἀγάθων*) is not "a good" poet = "a great" poet, but "a good-hearted" poet.

<sup>c</sup> A contemptible tragedian, cf. *W* 1509; *T* 169, 441.

<sup>d</sup> "The Muse is spoken of as a courtesan, granting her favours to the poets who woo her, cf. *K* 517, *W* 1028" R.

## ARISTOPHANES

ἥ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,  
γλώτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός

HP. σέ δὲ ταῦτ' ἀρέσκει,

ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι

HP. ἦ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν ἔχεις γὰρ οἰκίαν. 105

HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων  
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους  
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ 110  
ἔχρω τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερον,  
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,  
πορνεῖ', ἀναπαύλας, ἐκτροπάς, κρήνας, ὁδοὺς,  
πόλεις, διαίτας, πανδοκευτρίας, ὅπου  
κόρεις ὀλίγιστοι.

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος. 115

HP. ὦ σχέτλιε, τολμήσεις γὰρ ἵεναι καὶ σύ γε,

ΔΙ. μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν  
ὅπῃ τάχιστ' ἀφικόμεθ' εἰς Ἄιδου κάτω·  
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.

HP. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρῶτην; τίνα; 120  
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρανίου,  
κρεμάσαντι σαυτόν.

ΔΙ. παῦε, πνιγερὰν λέγεις.

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<sup>a</sup> Aristophanes cites or travesties three passages from Euripides.

## THE FROGS, 101-122

*'Twas not my mind that swore my tongue committed  
A little perjury on its own account<sup>a</sup>*

III. You like that style ?

DI. Like it ? I dote upon it

III. I vow its bald nonsense, and you know it

DI. "Rule not my mind" · you've got a house to mind<sup>b</sup>

III. Really and truly though 'tis paltry stuff

DI. Teach me to dine !

XA. But never a word of me

DI. But tell me truly—'twas for this I came  
Dressed up to mimic you—what friends received  
And entertained you when you went below  
To bring back Cerberus, in case I need them  
And tell me too the havens, fountains, shops,  
Roads, resting-places, stews, refreshment-rooms,  
Towns, lodgings, hostesses, with whom were found  
The fewest bugs.

XA. But never a word of me.

III. You<sup>c</sup> are really game to go ?

DI. O drop that, can't you ?

And tell me this of all the roads you know

Which is the quickest way to get to Hades ?

I want one not too warm, nor yet too cold

III. Which shall I tell you first ? which shall it be ?

There's one by rope and bench you launch away

And—hang yourself

DI. No thank you that's too stifling.

The third is an expansion of the famous line in the *Hippolytus* (612),  
*ἢ γλῶσσ' ὀμώμοχ', ἢ δὲ φρήν ἀνώμοτος* It was a common practice  
"to swear upon the sacrifice"

<sup>b</sup> A parody, says the Scholiast, of a line in Euripides, *μὴ τὸν  
ἐμὸν οἰκεῖ νοῦν ἐγὼ γὰρ ἀρκέσω*, where the first words mean "do  
not take upon yourself to deliver my sentiments"

<sup>c</sup> *καὶ σύ γε* even you, even the pleasure-loving and effeminate  
Dionysus.



# ARISTOPHANES

- HP ἄλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,  
ἥ διὰ θυνείας
- ΔΙ ἄρα κώνειον λέγεις,
- HP μάλιστά γε
- ΔΙ ψυχράν γε καὶ δυσχείμερον 125  
εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια
- HP βούλει ταχέϊαν καὶ κατάντη σοι φράσω,
- ΔΙ. νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ
- HP καθέρπυσόν νυν ἐς Κεραμεικόν
- ΔΙ. εἶτα τί,
- HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν,
- ΔΙ. τί δρῶ, 130
- HP ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,  
κάπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι  
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν
- ΔΙ ποί,
- HP. κάτω
- ΔΙ ἄλλ' ἀπολέσαιμι' ἂν ἐγκεφάλου θρίω δύο  
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην
- HP τί δαί; 135
- ΔΙ. ἦνπερ σὺ τότε κατῆλθες.
- HP. ἄλλ' ὁ πλοῦς πολὺς  
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ  
ἄβυσσον
- ΔΙ. εἶτα πῶς περαιωθήσομαι,
- HP. ἐν πλοιαρίῳ τυννουτωί σ' ἀνὴρ γέρων

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<sup>a</sup> τετριμμένη reteis (1) to the road—"well-worn," and (2) to the hemlock which was "pounded" in a mortar to extract the juice Cf Plato, *Phaedo*, 117 D ενεγκάτω τις τὸ φάρμακον, εἰ τέτριπται, and the following description of how the cold creeps up from the feet to the shins (κνημῆς) of Socrates.

# THE FROGS, 123-139

- HE Then there's a track, a short and beaten <sup>a</sup> cut,  
By pestle and mortar
- DI Hemlock, do you mean ?
- HE Just so
- DI No, that's too deathly cold a way,  
You have hardly started ere your shins get numbed.
- HE Well, would you like a steep and swift descent ?
- DI Aye, that's the style my walking powers are small.
- HE Go down to the Cerameicus <sup>b</sup>
- DI And do what ?
- HE Climb to the tower's <sup>c</sup> top pinnacle—
- DI And then ?
- HE Observe the torch-race started, and when all  
The multitude is shouting *Let them go*,  
Let yourself go
- DI. Go ! whither ?
- HE. To the ground.
- DI And lose, forsooth, two envelopes <sup>d</sup> of brain  
I'll not try that
- HE. Which *will* you try ?
- DI The way  
You went yourself
- HE A parlous voyage that,  
For first you'll come to an enormous lake <sup>e</sup>  
Of fathomless depth.
- DI And how am I to cross ?
- HE An ancient mariner will row you over

<sup>b</sup> For the Cerameicus and the torch-races cf. 1087.

<sup>c</sup> The *πύργος Τίμωνος*, believed to be the place where the misanthrope shut himself up

<sup>d</sup> *θρίον*, "a fig-leaf," in which various dainties, such as brains, were cooked, is used for the dish itself. But D. here applies the term *θρίω* to the two lobes of his own brain

<sup>e</sup> The Acherusian lake, the first stage in the passage to the world below.

# ARISTOPHANES

- ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβῶν 140  
 ΔΙ. φεῦ ὥς μέγα δύνασθον πανταχοῦ τῷ δὺ' ὀβολῶ  
 πῶς ἡλθέτην καὶ κεῖσε,  
 ΗΡ. Ὡησεὺς ἤγαγεν  
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία  
 δεινότατα  
 ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·  
 οὐ γάρ μ' ἀποτρέψεις  
 ΗΡ. εἶτα βόρβορον πολὺν 145  
 καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους,  
 εἴ που ξένον τις ἡδίκησε πώποτε,  
 ἢ παῖδα κινῶν τὰργύριον ὑφείλετο,  
 ἢ μητέρ' ἡλοίησεν, ἢ πατρός γνάθον  
 ἐπάταξεν, ἢ ἰόρκον ὄρκον ὤμοσεν, 150  
 ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο  
 ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις κεί  
 τὴν πυρρίχην τις ἔμαθε τὴν Κινησιῦ.  
 ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,  
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155  
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας  
 ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.  
 ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν,  
 ΗΡ. οἱ μεμνημένοι,  
 ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια  
 ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

\* The traditional fee extracted by Chaiion was one obol. But Aristophanes names two in allusion to the δὺ' ὀβολῶ, which every individual of the many thousands before him had that morning paid for a seat in the Dionysian theatre.

† "As his friend Theseus was the only Athenian who had ever been down there alive, Heiacles can only suppose that he took some obols with him, and introduced them there" R.

‡ For the Orphic tradition cf. Plato, *Phaedo*, 69 c δὲ ἀν ἀμύητος καὶ ἀτέλεστος εἰς Ἄιδου ἀφίκεται, ἐν βορβόρῳ κείσεται

# THE FROGS, 140-160

- In a wee boat, so big    The faie's two obols <sup>a</sup>  
 DI. Fie! The power two obols have, the whole world  
       through!  
       How came they thithci!  
 HE                                Theseus <sup>b</sup> took them down  
       And next you'll see great snakes and savage monsters  
       In tens of thousands  
 DI                                You needn't try to scare me,  
       I'm going to go  
 HE                                Then weltering seas of filth <sup>c</sup>  
       And ever-rippling dung    and plunged therein,  
       Whoso has wronged the stranger here on earth,  
       Or robbed his boylove of the promised pay,  
       Or swung his mother, or profanely smitten  
       His father's cheek, or sworn an oath forsworn,  
       Or copied out a speech of Morsimus <sup>d</sup>  
 DI. There too, perdie, should *he* be plunged, whoe'er  
       Has danced the sword-dance <sup>e</sup> of Cinesias  
 HE    And next the breath of flutes will float around you,  
       And glorious sunshine, such as ours, you'll see,  
       And myrtle groves, and happy bands who clap  
       Their hands in triumph, men and women too  
 DI. And who are they?  
 HE                                The happy mystic bands,  
 XA    And I'm the donkey in the mystery show <sup>f</sup>  
       But I'll not stand it, not one instant longer

<sup>a</sup> A contemptible tragedian ridiculed also in the *Knights* and the *Peace*

<sup>b</sup> A dance of youths clad in complete armour Cinesias, a worthless dithyrambic poet (*cf.* 364 and *B* 1373), seems to have composed a musical accompaniment for it.

<sup>f</sup> Donkeys were used in conveying whatever was needed in the procession from Athens to Eleusis Schol. Hence *ὄνος ἀγών* μ. was used proverbially of those who underwent toil for the benefit of others.

# ARISTOPHANES

HP. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη  
οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν  
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις  
καὶ χαῖρε πόλλ', ὦδελφέ

ΔΙ νῆ Δία καὶ σύ γε  
ὑγίαινε σὺ δὲ τὰ στρώματ' αὖθις λάμβανε 165

ΞΑ πρὶν καὶ καταθέσθαι,

ΔΙ καὶ ταχέως μέντοι πάννυ

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα  
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται

ΔΙ ἐὰν δὲ μὴ εὔρω,

ΞΑ τότε ἔμ' ἄγειν.

ΔΙ καλῶς λέγεις.

καὶ γὰρ τινες ἐκφέρουσι τουτονὶ νεκρόν 170  
οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα  
ἄνθρωπε, βούλει σκευάρι' εἰς Ἀΐδου φέρειν,

ΝΕΚΡΟΣ πόσ' ἄττα;

ΔΙ. ταυτί

ΝΕ. δύο δραχμάς μισθὸν τελεῖς,

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον

ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι 175

ΝΕ εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγου.

ΔΙ. λάβ' ἐννέ' ὀβολούς

ΝΕ. ἀναβιώην νυν πάλιν

ΞΑ. ὥς σεμνὸς ὁ κατάρματος· οὐκ οἰμώζεται,  
ἐγὼ βαδιοῦμαι

ΔΙ. χρηστός εἶ καὶ γεννάδας

χωρῶμεν ἐπὶ τὸ πλοῖον

ΧΑΡΩΝ. ὥσπ, παραβαλοῦ 180

ΞΑ. τουτὶ τί ἔστι;

ΔΙ. τοῦτο; λίμνη νῆ Δία

## THE FROGS, 161-181

- HE Who'll tell you everything you want to know  
 You'll find them dwelling close beside the road  
 You are going to travel, just at Pluto's gate  
 And fare thee well, my brother
- DI And to you  
 Good cheer (To Xa) Now sniah, pick you up the traps
- XA Before I've put them down ?
- DI. And quickly too
- XA No, pithec, no but hne a body, one  
 They're carrying out, on purpose for the trip
- DI If I can't find one ?
- XA Then I'll take them
- DI Good  
 And see ! they are carrying out a body now <sup>a</sup>  
 Hallo ! you there, you deadman, are you willing  
 To carry down our little traps to Hades ?
- CORPSE What are they ?
- DI. These
- CO. Two drachmas for the job ?
- DI Nay, that's too much
- CO Out of the pathway, you !
- DI Beshrew thec, stop may-be we'll strike a bargain.
- CO Pay me two drachmas, or it's no use talking
- DI One and a half.
- CO. I'd liefer live again !
- XA How absolute the knave is ! He be hanged !  
 I'll go myself.
- DI You're the right sort, my man.  
 Now to the ferry
- CHARON Yoh, up ! lay her to
- XA Whatever's that ?
- DI Why, that's the lake, by Zeus,

<sup>a</sup> Here a corpse, wrapped in its grave-clothes, and lying on a bier, is carried across the stage.

# ARISTOPHANES

- αὕτη 'στὶν ἦν ἔφραζε, καὶ πλοῖόν γ' ὄρω  
 ΞΑ νῆ τὸν Ποσειδῶ, κάστι γ' ὁ Χάρων οὐτοσί  
 ΔΙ χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων  
 ΧΑ τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων, 185  
 τίς εἰς τὸ Λήθης πεδῖον, ἥ 'ς ὄνου πόκας,  
 ἥ 'ς Κερβερίους, ἥ 'ς κόρακας, ἥ 'πὶ Ταίναρον,  
 ΔΙ ἐγώ  
 ΧΑ ταχέως ἔμβαινε.  
 ΔΙ ποῖ σχήσειν δοκεῖς,  
 ἐς κόρακας ὄντως,  
 ΧΑ ναὶ μὰ Δία, σοῦ γ' εἵνεκα.  
 ἔμβαινε δὴ  
 ΔΙ. παῖ, δεῦρο  
 ΧΑ δοῦλον οὐκ ἄγω, 190  
 εἰ μὴ νευαυμάχηκε τὴν περὶ τῶν κρεῶν.  
 ΞΑ μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν  
 ΧΑ οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω,  
 ΞΑ. ποῦ δῆτ' ἀναμενῶ,  
 ΧΑ. παρὰ τὸν Αὐαίνου λίθον,  
 ἐπὶ ταῖς ἀναπαύλαις  
 ΔΙ μανθάνεις,  
 ΞΑ πάνυ μανθάνω 195  
 οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;  
 ΧΑ. κάθιζ' ἐπὶ κώπην εἴ τις ἔτι πλεῖ, σπευδέτω.  
 οὔτος, τί ποιεῖς,  
 ΔΙ ὅ τι ποιῶ; τί δ' ἄλλο γ' ἦ  
 ἴζω 'πὶ κώπην, οὔπερ ἐκέλευές με σύ,  
 ΧΑ οὐκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων,

<sup>a</sup> "The equivalent of Nothingness" R.

<sup>b</sup> One of the supposed entrances to the underworld

<sup>c</sup> ἐς κόρακας was in regular use as a malediction; cf. 607

<sup>d</sup> A litigant, contending for his rights as a freeborn citizen,

## THE FROGS, 182-200

- Whereof he spake, and yon's the ferry-boat  
 XA Poseidon, yes, and that old fellow's Chaion.  
 DI Chaion ! O welcome, Chaion ! welcome, Chaion !  
 CII Who's for the Rest from every pain and ill ?  
 Who's for the Lethe's plan ? the Donkey-shearings <sup>a</sup> ?  
 Who's for Cerberia ? Taenaium <sup>b</sup> ? or the Ravens <sup>c</sup> ?  
 DI. I.  
 CH Hurry in  
 DI But where are you going really ?  
 In truth to the Ravens ?  
 CII Aye, for your behoof  
 Step in  
 DI (To Xa) Now, lad  
 CII. A slave ? I take no slave,  
 Unless he has fought for his bodyrights at sea <sup>d</sup>  
 XA I couldn't go I'd got the eye-disease  
 CH Then fetch a circuit round about the lake  
 XA Where must I wait ?  
 CII Beside the Withering stone,  
 Haid by the Rest  
 DI You understand ?  
 XA. Too well  
 O, what ill omen crossed me as I started !  
 CII (To Di) Sit to the oar (Calling) Who else for the  
 boat ? Be quick.  
 (To Di) Hi ! what are you doing ?  
 DI What am I doing ? Sitting  
 On to the oar <sup>e</sup> You told me to, yourself.  
 CII. Now sit you there, you little Potgut

was said *περὶ τοῦ σώματος ἀγωνίσασθαι*, and the slaves who fought at Arginusae (see Introduction) are said to have "fought for their flesh," i.e. to become owners of it Cf the phrase *ὁ λαγὼς τὸν περὶ τῶν κρέων τρέχει*, and the full discussion in Rogers's *Introd* pp. xi, xii

<sup>e</sup> Dionysus mistakes Charon's *ἐπὶ ᾠπήν*, and sits *on* the oar.



# ARISTOPHANES

ΔΙ	ἰδοῦ	200
ΧΑ	οὐκ οὖν προβαλεῖ τῷ χεῖρε κἀκτενεῖς,	
ΔΙ	ἰδοῦ	
ΧΑ	οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς ἐλᾷς προθύμως,	
ΔΙ.	κῆτα πῶς δυνήσομαι, ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος ῶν, εἴτ' ἐλαύνειν;	
ΧΑ.	ῥᾶσθ'· ἀκούσει γὰρ μέλη κάλλισθ', ἐπειδὰν ἐμβάλης ἄπαξ.	205
ΔΙ	τίνων,	
ΧΑ.	βατράχων κύκνων θαυμαστά	
ΔΙ.	κατακέλευε δὴ	
ΧΑ.	ὥδ' ὅπ' ὥδ' ὅπ' ὅπ'	
ΒΑΤΡΑΧΟΙ.	βρεκεκεκέξ κοᾶξ κοᾶξ, βρεκεκεκέξ κοᾶξ κοᾶξ, λιμναῖα κρηνῶν τέκνα, ξύναυλον ὕμνων βοᾶν φθεγξώμεθ', εὐγερυν ἐμὰν ἀοιδάν, κοᾶξ κοᾶξ, ἦν ἀμφὶ Νυσῆιον Διὸς Διώνυσσον ἐν Λίμναις ἰαχήσαμεν, ἦνίχ' ὁ κραιπαλόκωμος τοῖς ἱεροῖσι Χύτροισι χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος βρεκεκεκέξ κοᾶξ κοᾶξ.	210
		215
		220
ΔΙ.	ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι	

<sup>a</sup> i.e. a man who, living in Salamis, would be used to rowing over to Athens

<sup>b</sup> The ghosts of the dead frogs sing in the Acherusian lake

# THE FROGS, 200-221

- DI So ?  
 CH Now stretch your arms full length before you  
 DI So ?  
 CH Come, don't keep fooling, plant your feet, and now  
 Pull with a will  
 DI Why, how am *I* to pull ?  
 I'm not an oarsman, seaman, Salaminian <sup>a</sup>  
 I can't !  
 CH You can Just dip your oar in once,  
 You'll hear the loveliest timing songs  
 DI What from ?  
 CH Frog-swans, most wonderful  
 DI Then give the word.  
 CH Heave ahoy ! heave ahoy !  
 FROGS Biekekckex, ko-ax, ko-ax,<sup>b</sup>  
 Brekekekex, ko-ax, ko-ax !  
 We children of the fountain and the lake  
 Let us wake  
 Our full chon-shout, as the flutes are ringing out,  
 Our symphony of clear-voiced song  
 The song we used to love in the Marshland<sup>c</sup> up above,  
 In praise of Dionysus to produce,  
 Of Nysaeon Dionysus, son of Zeus,  
 When the revel-tipsy throng, all capulous and gay,  
 To our precinct creled along on the holy Pitcher day,  
 Biekekckex, ko-ax, ko-ax.  
 DI O, dear ! O, dear ! now I declare

the tunes which, when alive, they had sung in the Marshland (cf 216 n.) of Athens For authorities to show that Aristophanes reproduces the exact sound made by frogs in Greece see R

<sup>a</sup> The district called *Λίμναι* was adjacent to the Acropolis and close to the Theatre It contained the temple of Dionysus, where Thucydides (ii 15) tells us the older Dionysia were celebrated on the twelfth day of Anthesteion The *Χότροι* was the name given later to the third day of this festival, cf. *A* 1076.

# ARISTOPHANES

	τὸν ὄρρον, ὦ κοᾶξ κοᾶξ	
BA.	βρεκεκεκεξὲς κοᾶξ κοᾶξ.	225
ΔΙ	ὕμῳ δ' ἴσως οὐδὲν μέλει	
BA	βρεκεκεκεξὲς κοᾶξ κοᾶξ.	
ΔΙ	ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ	
	οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοᾶξ	
ΓΑ	εἰκότως γ', ὦ πολλὰ πράτ-	
	των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι	
	καὶ κεροβάτας Πάν, ὁ καλαμόφθογγαπαίζων·	230
	προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,	
	ἔνεκα δόνακος, ὃν ὑπολύριον	
	ἔνυδρον ἐν λίμναις τρέφω	
	βρεκεκεκεξὲς κοᾶξ κοᾶξ	235
ΔΙ.	ἐγὼ δὲ φλυκταίνας γ' ἔχω,	
	χῶ πρωκτὸς ἰδίει πάλαι,	
	κᾶτ' αὐτίκ' ἐγκύψας ἐρεῖ	
	βρεκεκεκεξὲς κοᾶξ κοᾶξ	
	ἀλλ', ὦ φιλωδὸν γένος,	240
	παύσασθε	
BA	μᾶλλον μὲν οὖν	
	φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-	
	ηλίοις ἐν ἀμέραισιν	
	ἠλάμεσθα διὰ κυπείρου	
	καὶ φλέω, χαίροντες ὦδῃς	
	πολυκολύμβοισιν μέλεσσι,	245
	ἢ Διὸς φεύγοντες ὄμβρον	
	ἔνυδρον ἐν βυθῷ χορείαν	
	αἰόλαν ἐφθεγξάμεσθα	
	πομφολυγοπαφλάσμασιν	
BA αα ΔΙ.	βρεκεκεκεξὲς κοᾶξ κοᾶξ	250

<sup>a</sup> Made by Pan into a pan-pipe, and also used in the construction of a lyre see *Hymn to Hermes*, 41-51.

# THE FROGS, 221-250

- I've got a bump upon my rump,  
FR Brekekekex, ko-ax, ko-ax  
DI But you, perchance, don't care  
FR Brekekekex, ko-ax, ko-ax  
DI Hang you, and you ko-axing too !  
There's nothing but ko-ax with you  
FR That is right, M1 Busybody, right !  
For the Muses of the lyre love us well ,  
And hornfoot Pan who plays  
on the pipe his jocund lays ;  
And Apollo, Haiper bright,  
in our Chorus takes delight ;  
For the strong reed's <sup>a</sup> sake  
which I grow within my lake  
To be gudded in his lyre's deep shell  
Brekekekex, ko-ax, ko-ax  
DI My hands are blistered very sore ,  
My stern below is sweltering so,  
'Twill soon, I know, upturn and roar  
Brekekekex, ko-ax, ko-ax  
O tuneful race, O pray give o'er,  
O sing no more  
FR Ah, no ! ah, no !  
Loud and louder our chant must flow.  
Sing if ever ye sang of yore,  
When in sunny and glorious days  
Through the rushes and marsh-flags springing  
On we swept, in the joy of singing  
Myriad-diving roundelays  
O! when fleeing the storm, we went  
Down to the depths, and our choral song  
Wildly raised to a loud and long  
Bubble-bursting accompaniment  
FR. & DI Brekekekex, ko-ax, ko-ax

# ARISTOPHANES

ΔΙ	τουτὶ παρ' ὑμῶν λαμβάνω	
ΒΑ	δεινά τ' ἄρα πεισόμεσθα	
ΔΙ	δεινότερα δ' ἔγωγ', ἐλαύνων εἰ διαρραγήσομαι	255
ΒΑ καὶ ΔΙ	βρεκεκεκέξ κοὰξ κοὰξ.	
ΔΙ	οἰμώζετ'· οὐ γάρ μοι μέλει	
ΒΑ.	ἀλλὰ μὴν κεκραξόμεσθ' ἂν γ' ὅποσον ἢ φάρυγξ ἂν ἡμῶν χανδάνη δι' ἡμέρας	260
ΒΑ. καὶ ΔΙ.	βρεκεκεκέξ κοὰξ κοὰξ.	
ΔΙ.	τούτῳ γὰρ οὐ νικήσετε	
ΒΑ.	οὐδὲ μὴν ἡμᾶς σὺ πάντως	
ΔΙ.	οὐδὲ μὴν ὑμεῖς γ' ἐμέ οὐδέποτε κεκράξομαι γάρ, κἂν με δέῃ δι' ἡμέρας,	265
	ἔως ἂν ὑμῶν ἐπικρατήσω τοῦ κοὰξ, βρεκεκεκέξ κοὰξ κοὰξ ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοὰξ	
ΧΑ.	ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ ἔκβαν', ἀπόδος τὸν ναῦλον	
ΔΙ	ἔχε δὴ τῷβολῷ	270
	ὁ Ξανθίας ποῦ Ξανθίας, ἡ Ξανθίας,	
ΞΑ.	ἰαῦ	
ΔΙ.	βάδιζε δεῦρο.	
ΞΑ.	χαῖρ', ὦ δέσποτα	
ΔΙ	τί ἐστι τᾶνταυθί;	
ΞΑ.	σκότος καὶ βόρβορος	
ΔΙ.	κατείδες οὖν που τοὺς πατραλοίας αὐτόθι καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν,	
ΞΑ.	σὺ δ' οὔ,	275
ΔΙ.	νῆ τὸν Ποσειδῶ ἔγωγε, καὶ νυνὶ γ' ὁρῶ ἄγε δῆ, τί δρῶμεν,	

# THE FROGS, 252-277

DI This timing song I take from you  
 FR That's a dreadful thing to do  
 DI Much more dreadful, if I now  
 Till I bust myself, I trow  
 FR and DI Brekekekex, ko-ax, ko-ax  
 DI Go, hang yourselves, for what care I?  
 FR All the same we'll shout and cry,  
 Stretching all our throats with song,  
 Shouting, crying, all day long,  
 FR and DI Brekekekex, ko-ax, ko-ax  
 DI In this you'll never, never win  
 FR This you shall not beat us in  
 DI No, nor ye prevail o'er me  
 Never! never! I'll my song  
 Shout, if need be, all day long,  
 Until I've learned to master your ko-ax  
 Brekekekex, ko-ax, ko-ax  
 I thought I'd put a stop to your ko-ax  
 CH Stop! Easy! Take the oar and push her to  
 Now pay your fare and go  
 DI Here 'tis two obols  
 Xanthias! where's Xanthias? Is it Xanthias there?  
 XA Hoi, hoi!  
 DI Come hither  
 XA Glad to meet you, master  
 DI What have you there?  
 XA Nothing but filth and darkness  
 DI But tell me, did you see the parricides  
 And perjured folk he mentioned?  
 XA Didn't you?  
 LI Poseidon, yes Why look! (*Pointing to the audience*)  
 I see them now.  
 What's the next step?

# ARISTOPHANES

- ΞΑ. προιέναι βέλτιστα νῶν,  
ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία  
τὰ δεῖν' ἔφασκ' ἐκεῖνος
- ΔΙ. ὥς οἰμώζεται  
ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ, 280  
εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος  
οὐδὲν γὰρ οὕτω γαυρόν ἐσθ' ὥς Ἡρακλῆς  
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,  
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ
- ΞΑ. νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός 285
- ΔΙ. ποῦ ποῦ 'στιν,  
ΞΑ. ἐξόπισθεν  
ΔΙ. ἐξόπισθ' ἴθι  
ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε  
ΔΙ. πρόσθε νυν ἴθι.  
ΞΑ. καὶ μὴν ὁρῶ νῆ τὸν Δία θηρίον μέγα.  
ΔΙ. ποῖόν τι;  
ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται  
τότε μὲν γε βοῦς, νυνὶ δ' ὀρεὺς, τότε δ' αὖ γυνή 290  
ὠραιοτάτη τις
- ΔΙ. ποῦ 'στι, φέρ' ἐπ' αὐτὴν ἴω.  
ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.  
ΔΙ. Ἐμπουσα τοίνυν ἐστί.  
ΞΑ. πυρὶ γοῦν λάμπεται  
ἅπαν τὸ πρόσωπον.  
ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;  
ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295  
σάφ' ἴσθι
- ΔΙ. ποῖ δῆτ' ἂν τραποίμην;  
ΞΑ. ποῖ δ' ἐγώ;

## THE FROGS, 277–296

We'd best be moving on  
 This is the spot where Heracles declared  
 Those savage monsters dwell

DI O hang the fellow  
That's all his bluff he thought to scare me off,  
The jealous dog, knowing my plucky ways  
There's no such swaggeer lives as Heracles  
Why, I'd like nothing better than to achieve  
Some bold adventure, worthy of our trip

LA I know you would    Hallo '    I hear a noise

DI Where ? what ?

**XA** Behind us, there

**DI** **Get you behind**

**XA** No, it's in front

**DI** Get you in front directly

**xA** And now I see the most ferocious monster

DR. O, what's it like ?

**XA** Like everything by turns

Now it's a bull    now it's a mule    and now  
The loveliest girl.

DI O, where? I'll go and meet her.

LA. It's ceased to be a girl it's a dog now.

DI It is Empusa <sup>a</sup> !

XA. Well, its face is all

## Ablaze with fire

**DI**                      Has it a copper leg ?

XA A copper leg ? yes, one ; and one of cow dung

DR. O, whither shall I flee ?

XA O, whither I ?

<sup>a</sup> A frightful hobgoblin, noted for its incessant changes of shape.



# ARISTOPHANES

- ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης  
 ΞΑ. ἀπολούμεθ', ὠναξ Ἡράκλεις  
 ΔΙ. οὐ μὴ καλεῖς μ',  
 ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα  
 ΞΑ. Διόνυσσε τοίνυν  
 ΔΙ. τοῦτό γ' ἔθ' ἤττον θατέρου. 300  
 ΞΑ. ἴθ' ἥπερ ἔρχει δεῦρο δεῦρ', ὦ δέσποτα  
 ΔΙ. τί δ' ἔστι,  
 ΞΑ. θάρρει πάντ' ἀγαθὰ πεπράγαμεν,  
 ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν  
 ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν ὄρω  
 ἤμπουσα φρούδη  
 ΔΙ. κατόμοσον  
 ΞΑ. νῆ τὸν Δία 305  
 ΔΙ. καὐθις κατόμοσον  
 ΞΑ. νῆ Δί'  
 ΔΙ. ὄμοσον  
 ΞΑ. νῆ Δία  
 οἴμοι τάλας, ὥς ὠχρίασ' αὐτὴν ἰδὼν  
 ὅδι δὲ δείσας ὑπερεπυρρίασέ μου  
 ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν,  
 τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι, 310  
 αἰθέρα Διὸς δωμάτιον, ἧ χρόνου πόδα,  
 (αὐλεῖ τις ἐνδοθεν)  
 οὔτος  
 ΞΑ. τί ἔστιν,

<sup>a</sup> In the theatre the priest of Dionysus presided "He sat in a conspicuous seat in the centre of the front row (the semi-circle which half surrounded the orchestra), with thirty-three honoured guests on each side. The very throne on which, in later days, he sat has been unearthed in the Athenian Theatre, and still bears the legible inscription, 'Ἱερεὺς Διονύσου Ἐλευθερέως'" R. See Frontispiece

# THE FROGS, 297-312

- DI My priest,<sup>a</sup> protect me, and we'll sup together  
 XA King Heracles, we've done for  
 DI O, forbear,  
 Good fellow, call me anything but that  
 XA Well then, Dionysus  
 DI O, that's worse again  
 XA. (to the Spectre) Aye, go thy way O master, here,  
 come here  
 DI. O, what's up now ?  
 XA Take courage, all's serene  
 And, like Hegelochus, we now may say  
 " Out of the storm there comes a new fine weather " <sup>b</sup>  
 Empusa's gone  
 DI Swear it  
 XA By Zeus she is  
 DI. Swear it again  
 XA. By Zeus  
 DI Again  
 XA. By Zeus  
 O dear, O dear, how pale I grew to see her,  
 But *he*, from flight has yellowed me all over <sup>c</sup>  
 DI Ah me, whence fall these evils on my head ?  
 Who is the god to blame for my destruction ?  
 Air, Zeus's chamber, or the Foot of Time ? <sup>d</sup>  
 (A flute is played behind the scenes)  
 Hist !  
 XA. What's the matter ?

<sup>b</sup> " In the *Orestes* of Euripides, the hero, recovering from a παροξυσμ of frenzy, says *ἐκ κυμάτων γὰρ αἰθρὶς αἰὲν γαλήνη* (279), *After the storm I see afresh fine weather* Hegelochus, who acted the part, when reciting the line made a slight involuntary pause after *γαλήνη*, so rounding it off into a complete word, as if the poet has written *γαλήνην οὖν*, *I see a oat* " R

<sup>c</sup> *At ille (Dionysus) prius timore in me cacavit*

<sup>d</sup> Of l 100.

# ARISTOPHANES

- ΔΙ. οὐ κατήκουσας;
- ΞΑ. τίνος,
- ΔΙ. αὐλῶν πνοῆς
- ΞΑ. ἔγωγε, καὶ δάδαν γέ με  
αὔρα τις εἰσέπνευσε μυστικωτάτῃ
- ΔΙ. ἀλλ' ἡρεμεῖ πτήξαντες ἀκροασώμεθα 315
- ΧΟΡΟΣ. "Ιακχ', ὦ "Ιακχε  
"Ιακχ', ὦ "Ιακχε
- ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι  
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν  
ἄδουσι γοῦν τὸν "Ιακχον ὄνπερ Διαγόρας 320
- ΔΙ. κάμοι δοκοῦσιν ἡσυχίαν τοίνυν ἄγειν  
βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς
- ΧΟ. "Ιακχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,  
"Ιακχ', ὦ "Ιακχε, 325  
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,  
όσίους ἐς θιασώτας,  
πολύκαρπον μὲν τινάσσω  
περὶ σῶ κρατὶ βρύνοντα  
στέφανον μύρτων θρασεί δ' ἐγκατακρούων 330  
ποδὶ τὴν ἀκόλαστον  
φιλοπαίγμονα τιμὴν,  
χαρίτων πλείστον ἔχουσαν μέρος, ἀγνήν, όσίοις 335  
ἅμα μύσταισι χορεῖαν.

<sup>a</sup> The Chorus, who had chanted the songs of the Flogs but were not seen, now approach in their proper character as the Mystic Chorus, and enter (l. 324) clothed in their robes of initiation and carrying lighted torches.

<sup>b</sup> A lyric poet.

# THE FROGS, 312-336

DI Didn't you hear it ?  
 XA What ?

DI The breath of flutes

XA Aye, and a whiff of torches  
 Breathed o'er me too, a very mystic whiff

DI Then crouch we down, and mark what's going on.

CHORUS <sup>a</sup> (*in the distance*)

O Iacchus ! O Iacchus ! O Iacchus !

XA I have it, master 'tis those blessed Mystics,  
 Of whom he told us, sporting hereabouts  
 They sing the Iacchus which Diagoras <sup>b</sup> made

DI I think so too we had better both keep quiet  
 And so find out exactly what it is

(*The calling forth of Iacchus*)

CHOR O Iacchus ! power excelling,  
 here in stately temples <sup>c</sup> dwelling,

O Iacchus ! O Iacchus !

Come to tread this verdant level,

Come to dance in mystic revel,

Come whilst round thy forehead hurtles

Many a wreath of fruitful myrtles,

Come with wild and saucy paces

Mingling in our joyous dance,

Pure and holy, which embraces

all the charms of all the Graces,

When the mystic choirs advance

<sup>a</sup> i.e. from the Temple of the Eleusinian deities, Persephone, Demeter, and Iacchus, just within the Peiræic gate. From it the statue of Iacchus is brought out (340), and then "the procession commences, the Chorus singing hymns to the three deities, as they pass through the Cerameicus, and out by the Eleusinian gate to the bridge over the Cephissus, where a little chaffing (*γεφυρισμός*, see 416 *seq.*) takes place, and whence they disappear from our sight on their way to the flower-enamelled Thriasian plain". R.

# ARISTOPHANES

ΞΑ. ὦ πότνια πολυτίμητε Δῆμητρος κόρη,  
ὥς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν  
ΔΙ οὐκουν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς λάβῃς,

ΧΟ ἐγείρου φλογέας λαμπάδας ἐν χερσὶ τινάσσων, [ἀντ. 340  
Ἰακχ', ὦ Ἰακχε,  
νυκτέρου τελετῆς φωσφόρος ἀστήρ  
φλέγεται δὴ φλογὶ λειμῶν  
γόνυ πάλλεται γερόντων  
ἀποσείονται δὲ λύπας  
345  
χρονίους [ἐτών] παλαιούς τ' ἐνιαυτούς,  
ἱερᾶς ὑπὸ τιμῆς  
σὺ δὲ λαμπάδι φέγγων  
350  
προβάδην ἔξαγ' ἐπ' ἀνθηρόν ἔλειον δάπεδον  
χοροποιόν, μάκαρ, ἦβαν

εὐφημεῖν χρή καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν  
ὅστις ἄπειρος τοιῶνδε λόγων, ἣ γνώμη μὴ  
καθαρεύει,  
355  
ἣ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,  
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ  
ἐτελέσθη,  
ἣ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο  
ποιούσιν,  
ἣ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὐκόλος ἐστι  
πολίταις,  
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν, 360

<sup>a</sup> Because pigs were sacrificed at the ceremony of initiation .  
cf *A* 764, *P* 374.

<sup>b</sup> The famous comic poet who in 423, at the age of ninety-six, had won a victory over the *Clouds*. He is mentioned here as a devotee of Dionysus as god both of the drama and of wine. The  
328

## THE FROGS, 337–360

XA. Holy and sacred queen, Demeter's daughter,  
O, what a jolly whiff of pork breathed o'er me !<sup>a</sup>  
DI Hist ! and perchance you'll get some tyme yourself

*(The welcome to Iacchus )*

**CHOR** Come, arise, from sleep awaking,  
                    come the fiery torches shaking,  
O Iacchus ! O Iacchus !  
Morning Star that shonest nightly  
Lo, the mead is blazing brightly,  
Age forget its years and sadness,  
Aged knees curvet for gladness,  
Lift thy flashing torches o'er us,  
Marshal all thy blameless train,  
Lead, O lead the way before us ,  
                    lead the lovely youthful Chorus  
To the marshy flowery plain

*(The warning-off of the profane )*

All evil thoughts and profane be still  
                   far hence, far hence from our chous depart,  
 Who knows not well what the Mystics tell,  
                   or is not holy and pure of heart ;  
 Who ne'er has the noble revelry learned,  
                   or danced the dance of the Muses high ,  
 Or shared in the Bacchic rites which old  
                   bull-eating Cratinus's <sup>b</sup> words supply ;  
 Who vulgar coarse buffoonery loves,  
                   though all untimely the jests they make ;  
 Or lives not easy and kind with all,  
                   or kindling faction forbears to slake,  
 But fans the fire, from a base desire  
                   some pitiful gain for himself to reap ;

epithet ταυροφάγος had been applied to Dionysus by Sophocles in the *Tyro*

# ARISTOPHANES

ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,  
ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τὰ πόρρητ' ἀποπέμπει  
ἐξ Αἰγίνης Θωρυκίων ὦν, εἰκοστολόγος κακοδαίμων,  
ἄσκώματα καὶ λῖνα καὶ πίτταν διαπέμπων εἰς Ἐπί-  
δαυρον,

ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ  
πείθει,

365

ἢ κατατιλᾷ τῶν Ἑκαταίων, κυκλίοισι χοροῖσιν ὑπάδων,  
ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἴτ' ἀποτρώγει,  
κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διο-  
νύσου

τοισίδ' ἀπαυδῶ καὐθις ἀπαυδῶ καὐθις τὸ τρίτον μάλ'  
ἀπαυδῶ

ἐξίστασθαι μύσταισι χοροῖς ὑμεῖς δ' ἀνεγείρετε μολπὴν 370  
καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπουσιν ἑορτῇ.

χώρει νῦν πᾶς ἀνδρείως [στρ α'.

εἰς τοὺς εὐανθεῖς κόλπους

λειμώνων ἐγκρούων

κάπισκώπτων

καὶ παίζων καὶ χλευάζων

375

ἡρίσθηται δ' ἐξαρκούντως

<sup>a</sup> Unknown except for what is said of him here

<sup>b</sup> Probably a 5 per cent duty on exports and imports imposed by Athens on the subject allies during the siege of Syracuse, Thuc. vii 28.

<sup>c</sup> Κινησίας τοῦτο πεποίηκε Schol The Ἑκαταῖα were little shrines or symbols of Hecate erected at house-doors, cross-ways, etc., cf W. 804.

## THE FROGS, 361–376

Or takes, in office, his gifts and bribes,  
while the city is tossed on the stormy deep ,  
Who fort or fleet to the foe betrays ,  
or, a vile Thoiycion,<sup>a</sup> ships away  
Forbidden stores from Aegina's shores,  
to Epidaurus across the Bay  
Transmitting oar-pads and sails and tar,  
that curst collector of five per cents<sup>b</sup> ,  
The knave who tries to procure supplies  
for the use of the enemy's armaments ,  
The Cychan singer<sup>c</sup> who dares befoul  
the Lady Hecate's wayside shine ,  
The public speaker who once lampooned  
in our Bacchic feasts would, with heart malign,  
Keep nibbling away the Comedians' pay<sup>d</sup> ,—  
to these I utter my warning cry,  
I charge them once, I charge them twice,  
I charge them thrice, that they draw not nigh  
To the sacred dance of the Mystic choir.  
But ye, my comrades, awake the song,  
The night-long revels of joy and mirth  
which ever of right to our feast belong

*(The start of the procession.)*

Advance, true hearts, advance !  
On to the gladsome bowers,  
On to the sward, with flowers  
    Embosomed bright !  
March on with jest, and jee!, and dance,  
Full well ye've supped to-night

<sup>d</sup> Money-payments made by the State to the three competing comedians.



# ARISTOPHANES

ἄλλ' ἔμβα χῶπως ἀρεῖς  
 τὴν Σώτειραν γενναίως  
 τῇ φωνῇ μολπάζων,  
 ἢ τὴν χώραν 380  
 σῶζειν φήσ' ἐς τὰς ὥρας,  
 κἂν Θωρυκίων μὴ βούληται

ἄγε νῦν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασιλείαν,  
 Δήμητρα θεάν, ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδεῖτε

Δήμητερ, ἀγνῶν ὀργίων [στρ β'  
 ἄνασσα, συμπαραστάτει, 385  
 καὶ σῶζε τὸν σαυτῆς χορόν·  
 καὶ μ' ἀσφαλῶς πανήμερον  
 παῖσαι τε καὶ χορεῦσαι·  
 καὶ πολλὰ μὲν γέλοιά μ' εἰ- [ἀντ β'.  
 πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390  
 τῆς σῆς ἑορτῆς ἀξίως  
 παῖσαντα καὶ σκώψαντα νι-  
 κήσαντα ταινιοῦσθαι

ἄλλ' εἶα  
 νῦν καὶ τὸν ὠραῖον θεὸν παρακαλεῖτε δεῦρο 395  
 ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας

Ἰακχε πολυτίμητε, μέλος ἑορτῆς  
 ἡδιστον εὐρών, δεῦρο συνακολουθεῖ  
 πρὸς τὴν θεὸν  
 καὶ δεῖξον ὥς ἄνευ πόνου 400  
 πολλὴν ὁδὸν περαίνεις  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με

\* The distance from Athens to Eleusis was slightly over twelve miles

## THE FROGS, 377-402

*(The processional hymn to Persephone )*

March, chanting loud your lays,  
Your hearts and voices raising,  
The Saviour goddess praising  
Who vows she'll still  
Our city save to endless days,  
Whate'er Thorycion's will.

Break off the measure, and change the time ,  
and now with chanting and hymns adorn  
Demeter, goddess mighty and high,  
the harvest-queen, the giver of corn

*(The processional hymn to Demeter )*

O Lady, over our rites presiding,  
Preserve and succour thy choial throng,  
And grant us all, in thy help confiding,  
To dance and revel the whole day long ,  
AND MUCH in earnest, and much in jest,  
Worthy thy feast, may we speak therein  
And when we have banttered and laughed our best,  
The victor's wreath be it ours to win

Call we now the youthful god,  
call him hither without delay,  
Him who travels amongst his chorus,  
dancing along on the Sacred Way.

*(The processional hymn to Iacchus )*

O, come with the joy of thy festival song,  
O, come to the goddess, O, mix with our throng  
Untired, though the journey be never so long <sup>a</sup>  
O Lord of the folk and dance,  
Iacchus, beside me advance <sup>l</sup>

# ARISTOPHANES

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι  
 κάπ' εὐτελείᾳ τόν τε σανδαλίσκον 405  
 καὶ τὸ ῥάκος,  
 κάξευρες ὥστ' ἀζημίους  
 παίζειν τε καὶ χορεύειν  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με  
 καὶ γὰρ παραβλέψας τι μειρακίσκης  
 νῦν δὴ κατείδον, καὶ μάλ' εὐπροσώπου, 410  
 συμπαιστρίας  
 χιτωνίου παραρραγέν-  
 τος τιτθίον προκύψαν  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' αἰεί πως φιλακόλουθός εἰμι καὶ μετ' αὐτῆς  
 παίζων χορεύειν βούλομαι.

ΞΑ. κάγωγε πρόσ 415

ΧΟ. βούλεσθε δῆτα κωνῇ  
 σκώψωμεν Ἀρχέδημον,  
 ὃς ἐπτέτης ὢν οὐκ ἔφυσε φράτορας,  
 νυνὶ δὲ δημαγωγεῖ  
 ἐν τοῖς ἄνω νεκροῖσι, 420  
 κάσιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας  
 τὸν Κλεισθένη δ' ἀκούω  
 ἐν ταῖς ταφαῖσι πρωκτὸν  
 τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους·  
 κακόπτειτ' ἐγκεκυφώς, 425  
 κακλαε, κακεκράγει  
 Σεβῖνον, ὅστις ἐστὶν ἀναφλύστιος

\* Called "the blear-eyed," 588, and evidently of alien birth  
 "But the present attack is really due to the fact that he was the  
 first to commence hostilities against the victorious generals at  
 334

# THE FROGS, 404-427

For fun, and for cheapness, our dress thou hast rent,  
Through thee we may dance to the top of our bent,  
Reviling, and jeering, and none will resent.

O Lord of the frolic and dance,  
Iacchus, beside me advance !

A sweet pretty gul I observed in the show,  
Hei robe had been torn in the scuffle, and lo,  
There peeped through the tatters a bosom of snow.

O Lord of the frolic and dance,  
Iacchus, beside me advance !

DI Wouldn't I like to follow on, and try  
A little sport and dancing ?

XA Wouldn't I ?

*(The bantei at the bridge of Cephissus)*

CHOR Shall we all a merry joke  
At Archedemus<sup>a</sup> poke,  
Who has not cut his guildsmen yet,<sup>b</sup> though seven  
years old ;  
Yet up among the dead  
He is demagogue and head,  
And contrives the topmost place of the rascaldom  
to hold ?  
And Cleisthenes, they say,  
Is among the tombs all day,  
Bewailing for his lover with a lamentable whine.

Arginusae " . R Cf Xen. *Hell* 1 7. 2, where he is described as  
*τότε πραεστῆκώς ἐν Ἀθήναις*

<sup>b</sup> *οὐκ ἔφράτορας*, i.e. had been unable to prove his right to  
Athenian citizenship and so become a member of a *φρατρία*. But  
*φράτορας* is a surprise for *φραστήρας* " age-teeth," or the second  
set which a child should cut at the age of seven, cf Pliny, *N H.*  
vii 15

# ARISTOPHANES

	καὶ Καλλίαν γέ φασι τοῦτον τὸν Ἴπποβίνου	
	κύσθου λεοντήν ναυμαχεῖν ἐνημμένον	430
ΔΙ	ἔχουτ' ἄν οὖν φράσαι νῶν, Πλούτων ὅπου 'νθάδ' οἰκεῖ,	
	ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω	
ΧΟ	μηδὲν μακρὰν ἀπέλθης, μηδ' αὖθις ἐπανέρη με,	435
	ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος	
ΔΙ	αἶροι' ἄν αὖθις, ὦ παῖ	
ΞΑ	τουτὶ τί ἦν τὸ πρᾶγμα	
	ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν,	
ΧΟ	χωρεῖτε	440
	νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἄν' ἄλσος παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς	
	ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν,	445
	οὐ παννυχίζουσιν θεᾷ, φέγγος ἱερὸν οἷσων χωρῶμεν ἐς πολυρρόδους λειμῶνας ἀνθεμῶδεις, [στρ.	
	τὸν ἡμέτερον τρόπον,	450
	τὸν καλλιχωρώτατον, παίζοντες, ὃν ὄλβιαι Μοῖραι ξυνάγουσιν.	

<sup>a</sup> A spendthrift and debauchee (cf. B. 285), son of Hipponicus, for which, because of his character, A. substitutes Ἴπποβίνος = ἱππόπορνος (τὸ δὲ ἵππος πολλαχού ἐπὶ τοῦ μεγάλου λαμβάνουσιν Schol.)

<sup>b</sup> A proverbial expression applied to tedious repetition, as here, or high-flown language. Κόρινθος, son of Zeus, was the eponymous Founder of Corinth, and Διὸς Κόρινθος was a phrase

# THE FROGS, 428-454

- And Callias,<sup>a</sup> I'm told,  
Has become a sailor bold,  
And casts a lion's hide o'er his members feminine  
DI. Can any of you tell  
Where Pluto here may dwell,  
For we, sirs, are two strangers who were never here  
before ?  
CHOR. O, then no further stray,  
Nor again inquire the way,  
For know that ye have journeyed to his very entrance-  
door  
DI. Take up the wraps, my lad  
XA. Now is not this too bad ?  
Like "Zeus's Corinth,"<sup>b</sup> he "the wraps" keeps  
saying o'er and o'er

CHOR. Now wheel you sacred dances through the glade  
with flowers bedight,  
All ye who are partakers of the holy festal rite ;  
And I will with the women and the holy maidens go  
Where they keep the nightly vigil, an auspicious light  
to show.

*(The departure for the Thracian Plain)*

Now haste we to the roses,  
And the meadows full of posies,  
Now haste we to the meadows  
In our own old way,  
In choral dances blending,  
In dances never ending,  
Which only for the holy  
The Destinies array.

too much harped on by Corinthian orators But in connexion  
with "the rugs" there is also a reference to *ol kôpeis* as in *C.* 710.

# ARISTOPHANES

μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἱλαρόν ἐστιν, [ἀντ  
 ὅσοι μεμυήμεθ' εὐ- 450  
 σεβῇ τε διήγομεν  
 τρόπον περὶ τοὺς ξένους  
 καὶ τοὺς ιδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω, τίνα, 480  
 πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι,

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεῦσαι τῆς θύρας,  
 καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων,

ΔΙ παῖ παῖ

ΑΙΑΚΟΣ τίς οὗτος,

ΔΙ Ἡρακλῆς ὁ καρτερός

ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 485  
 καὶ μιὰρὲ καὶ παμμίᾳρε καὶ μιαρῶτατε,

ὅς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον  
 ἀπῆξας ἄγχων κἀποδρὰς ὥχου λαβών,  
 ὃν ἐγὼ φύλαττον ἀλλὰ νῦν ἔχει μέσος·

τοῖα Στυγὸς σε μελανοκάρδιος πέτρα 470

Ἀχερόντιός τε σκόπελος αἵματοσταγῆς  
 φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,  
 Ἐχιδνά θ' ἑκατογκέφαλος, ἥ τὰ σπλάγχνα σου  
 διασπαράξει, πλευμόνων τ' ἀνθάψεται

Ταρτησίᾳ Μύραινᾳ· τῷ νεφρῷ δέ σου 475

αὐτοῖσιν ἐντέροισιν ἡματωμένω

διασπᾶσονται Γοργόνες Τιθράσαι,

ἐφ' αἷς ἐγὼ δρομαῖον ὀρμήσω πόδα

<sup>a</sup> Usually with Minos and Rhadamanthus one of the three judges of the dead, but here acting as door-keeper in the hall of Pluto.

<sup>b</sup> It is needless to inquire what "Styx's rock," or the "peak of A." exactly is; Aeacus merely wishes to frighten Dionysus. "the rocks of Styx and Acheron shall shut him in, whilst the

'THE FROGS, 455-478

O, happy mystic chorus,  
The blessed sunshine o'er us  
On us alone is smiling,  
    In its soft sweet light ·  
On us who strove for ever  
With holy, pure endeavour,  
Alike by friend and stranger  
    To guide our steps aright

- DI What's the right way to knock? I wonder how  
The natives here are wont to knock at doors  
XA No dawdling taste the door You've got, remember,  
The lion-hide and pride of Heracles

DI. Boy! boy!

AEACUS<sup>a</sup> Who's there?

DI I, Heracles the strong!

AE O, you most shameless desperate ruffian, you!  
O, villain, villain, ariant vilest villain!  
Who seized our Cerberus by the throat, and fled,  
And ran, and rushed, and bolted, haling off  
The dog, my charge! But now I've got thee fast  
So close the Styx's inky-hearted rock,<sup>b</sup>  
The blood-bedabbled peak of Acheron  
Shall hem thee in the hell-hounds of Cocytus  
Prowl round thee, whilst the hundred-headed Asp  
Shall rive thy heart-strings the Tartesian Lamprey<sup>c</sup>  
Prey on thy lungs and those Tithrasian Gorgons  
Mangle and tear thy kidneys, mauling them,  
Entrails and all, into one bloody mash  
I'll speed a running foot to fetch them hither

Furies are ever running round, like hell-hounds, to make sure  
that he does not escape and the Asp, the Lamprey, and the Gorgons  
are savagely devouring his vitals" R

<sup>a</sup> The words have a terrible sound (cf *Τάπρασος* and *Ἐχίδνα*),  
but in fact the "Tartesian Lamprey" was a noted delicacy



# ARISTOPHANES

- ΞΑ οὗτος, τί δέδρακας,  
 ΔΙ ἐγκέχοδα κάλει θεόν  
 ΞΑ ὦ καταγέλαστ', οὐκ οὐκ ἀναστήσει ταχὺ 480  
 πρὶν τινά σ' ἰδεῖν ἀλλότριον,  
 ΔΙ ἀλλ' ὦρακιῶ  
 ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σπογγιάν  
 ΞΑ ἰδὸν λαβέ πρόσθου  
 ΔΙ ποῦ 'στιν,  
 ΞΑ ὦ χρυσοῖ θεοί,  
 ἐνταῦθ' ἔχεις τὴν καρδίαν,  
 ΔΙ δείσασα γὰρ  
 εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν 485  
 ΞΑ ὦ δειλότατε θεῶν σὺ κἀνθρώπων  
 ΔΙ ἐγώ,  
 πῶς δειλός, ὅστις σπογγιὰν ἤτησά σε,  
 οὐκ ἂν ἕτερός γ' αὐτ' εἰργάσατ' ἀνὴρ  
 ΞΑ. ἀλλὰ τί,  
 ΔΙ κατέκειτ' ἂν ὁσφραυνόμενος, εἴπερ δειλὸς ἦν  
 ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπειψησάμην 490  
 ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον  
 ΔΙ οἶμαι νῆ Δία  
 σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων  
 καὶ τὰς ἀπειλάς  
 ΞΑ οὐ μὰ Δί', οὐδ' ἐφρόντισα  
 ΔΙ. ἴθι νυν, ἐπειδὴ λημματιῶς κἀνδρεῖος εἶ,  
 σὺ μὲν γενοῦ 'γώ, τὸ ῥόπαλον τουτὶ λαβὼν 495  
 καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἶ  
 ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει  
 ΞΑ φέρε δὴ ταχέως αὐτ' οὐ γὰρ ἀλλὰ πιστέον

<sup>a</sup> ἐκλέχεται κάλει θεόν was a religious formula used by the

# THE FROGS, 479-498

- XA Hallo ! what now ?  
 DI I've done it call the god <sup>a</sup>  
 XA Get up, you laughing-stock , get up directly,  
 Before you're seen  
 DI What, I get up ? I'm fainting  
 Please dab a sponge of water on my heart  
 XA Here ! Dab it on  
 DI Where is it ?  
 XA Ye golden gods,<sup>b</sup>  
 Lies your heart THERE ?  
 DI It got so terrified  
 It fluttered down into my stomach's pit  
 XA Cowardhest of gods and men !  
 DI The cowardhest ? I ?  
 What I, who asked you for a sponge, a thung  
 A coward never would have done !  
 XA What then ?  
 DI A coward would have lain there wallowing ;  
 But I stood up, and wiped myself withal  
 XA Poseidon ! quite heroic  
 DI 'Deed I think so  
 But weren't *you* frightened at those dreadful threats  
 And shoutings ?  
 XA Frightened ? Not a bit I cared not.  
 DI Come then, if you're so *very* brave a man,  
 Will you be I, and take the hero's club  
 And lion's skin, since you're so monstrous plucky ?  
 And I'll be now the slave, and bear the luggage  
 XA Hand them across I cannot choose but take them

Mystic when the final libation had been "poured out" and the god was summoned to come forth, cf 323 Here ἐγκέχοδα, οααανι, is substituted for the first word

<sup>b</sup> Rogers here translates the old arrangement of the line  
 Εἰ ἰδὸν λαβέῃ Δ πρόσθου Εἰ ποῦ στίιν ὦ At "There" D  
 takes the hand of X καὶ ἐντίθησιν εἰς τὸν πρωκτόν · Schol

# ARISTOPHANES

- καὶ βλέπον εἰς τὸν Ἡρακλειοξανθίαν,  
εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ' ἔχων 500
- ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.  
φέρει νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί
- ΘΕΡΑΠΙΑΝ ὦ φίλταθ' ἤκεις Ἡράκλεις, δεῦρ' εἴσιθι.  
ἡ γὰρ θεός σ' ὥς ἐπύθεθ' ἤκοντ', εὐθέως  
ἔπεττεν ἄρτους, ἦψε κατερικτῶν χύτρας 505  
ἔττους δὺ' ἢ τρεῖς, βούν ἀπηνθράκιζ' ὅλον,  
πλακοῦντας ὦπτα, κολλάβους. ἀλλ' εἴσιθι.
- ΞΑ. κάλλιστ', ἐπαινῶ
- ΘΕ. μὰ τὸν Ἀπόλλω οὐ μὴ σ' ἐγὼ  
περιόψομα' πελθόντ', ἐπεὶ τοι καὶ κρέα  
ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510  
ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.  
ἀλλ' εἴσιθ' ἄμ' ἐμοί
- ΞΑ. πάνυ καλῶς.
- ΘΕ. ληρεῖς ἔχων  
οὐ γάρ σ' ἀφήσω καὶ γὰρ αὐλητρίς γέ σοι  
ἦδη ὕδον ἔσθ' ὠραιοτάτη κῶρχηστρίδες  
ἕτεραι δὺ' ἢ τρεῖς.
- ΞΑ. πῶς λέγεις, ὀρχηστρίδες, 515
- ΘΕ. ἡβυλλιῶσαι κᾶρτι παρατετιλμένοι  
ἀλλ' εἴσιθ', ὥς ὁ μάγειρος ἦδη τὰ τεμάχη  
ἔμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσῆρετο.
- ΞΑ. ἴθι νυν, φράσον πρῶτιστα ταῖς ὀρχηστρίσιν  
ταῖς ἔνδον οὔσαις αὐτὸς ὥς εἰσέρχομαι. 520  
ὁ παῖς, ἀκολουθεῖ δεῦρο τὰ σκευὴ φέρων.
- ΔΙ. ἐπίσχες οὗτος οὐ τί που σπουδὴν ποιεῖ,  
ὅτι ἡ σε παίζων Ἡρακλέα γ' ἐσκεύασα;  
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,  
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα, 525

\* Melite was a deme adjoining Collytus and the Cerameicus,

And now observe the Xanthio-heracles  
If I'm a coward and a sneak like you.

DI. Nay, you're the rogue from Melite's <sup>a</sup> own self.  
And I'll pick up and carry on the traps.

MAID.<sup>b</sup> O welcome, Heracles ! come in, sweetheart.  
My Lady, when they told her, set to work,  
Baked mighty loaves, boiled two or three tureens  
Of lentil soup, roasted a prime ox whole,  
Made rolls and honey-cakes. So come along.

XA. (*declining*) You are too kind.

MAID. I will not let you go.  
I will not LET you ! Why, she's stewing slices  
Of juicy bird's-flesh, and she's making comfits,  
And tempering down her richest wine. Come, dear,  
Come along in.

XA. (*still declining*) Pray thank her.

MAID. O you're jesting,  
I shall not let you off : there's such a lovely  
Flute-girl all ready, and we've two or three  
Dancing-girls also.

XA. Eh ! what ! Dancing-girls ?

MAID. Young budding virgins, freshly tired and trimmed.  
Come, dear, come in. The cook was dishing up  
The cutlets, and they are bringing in the tables.

XA. Then go you in, and tell those dancing-girls  
Of whom you spake, I'm coming in Myself.  
Pick up the traps, my lad, and follow me.

DI. Hi ! stop ! you're not in earnest, just because  
I dressed you up, in fun, as Heracles ?  
Come, don't keep fooling, Xanthias, but lift  
And carry in the traps yourself.

containing, the Scholiast says, " the most notable temple of  
Heracles the Averter of Evil."

<sup>b</sup> Enter a maid-servant of Persephone.

# ARISTOPHANES

ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ  
ἄδωκας αὐτός;

ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.  
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι  
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς;  
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530  
ὥς δοῦλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;  
ΞΑ. ἀμέλει, καλῶς· ἔχ' αὐτ'. ἴσως γάρ τοί ποτε  
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.

ΧΘ. ταῦτα μὲν πρὸς ἀνδρὸς ἔστι [στρ.  
νοῦν ἔχοντος καὶ φρένας καὶ  
πολλὰ περιπεπλευκότες, 535  
μετακυλίνδειν αὐτὸν αἰεὶ  
πρὸς τὸν εὖ πράττοντα τοῖχον  
μᾶλλον ἢ γεγραμμένην  
εἰκὸν' ἐστάναι, λαβόνθ' ἐν  
σχῆμα· τὸ δὲ μεταστρέφεσθαι  
πρὸς τὸ μαλθακώτερον  
δεξιοῦ πρὸς ἀνδρὸς ἔστι 540  
καὶ φύσει Θηραμένους.

ΔΙ. οὐ γὰρ ἂν γέλοιον ᾔην, εἰ  
Ξανθίας μὲν δοῦλος ὢν ἐν  
στρώμασιν Μιλησίοις  
ἀνατετραμμένος κυνῶν ὀρ-  
χηστρίδ', εἴτ' ἤτησεν ἀμίδ', ἐ-  
γὼ δὲ πρὸς τοῦτον βλέπων  
τοῦρεβίνθου ὀδραπτόμην· οὐ-

545

<sup>a</sup> The Greek has " who has sailed round many seas," and who  
344

- XA. Why ! what !  
You are never going to strip me of these togs  
You gave me !
- DI. Going to ? No, I'm doing it now.  
Off with that lion-skin.
- XA. Bear witness all,  
The gods shall judge between us.
- DI. Gods, indeed !  
Why, how could *you* (the vain and foolish thought !)  
A slave, a mortal, act Alcmena's son ?
- XA. All right then, take them ; maybe, if God will,  
You'll soon require my services again.

CHOR. This is the part of a dexterous clever  
Man with his wits about him ever,  
One who has travelled the world to see ;  
Always to shift, and to keep through all  
Close to the sunny side of the wall ;<sup>a</sup>  
Not like a pictured block to be,  
Standing always in one position ;  
Nay but to veer, with expedition,  
And ever to catch the favouring breeze,  
This is the part of a shrewd tactician,  
This is to be a—THERAMENES<sup>b</sup> !

- DI. Truly an exquisite joke 'twould be,  
Him with a dancing-girl to see,  
Lolling at ease on Milesian rugs ;  
Me, like a slave, beside him standing,  
Aught that he wants to his lordship handing ;  
Then as the damsel fair he hugs,  
Seeing me all on fire to embrace her,

knows how in stormy weather to shift " to the good side (τοῖχον)  
of the boat."

<sup>b</sup> The famous trimmer of Greek history, called ὁ κόθορνος, " the  
Slipper " because it could be worn on either foot ; cf. 967-970.

# ARISTOPHANES

τος δ' ἄτ' ὦν αὐτὸς πανοῦργος  
εἶδε, καὶ τ' ἐκ τῆς γνάθου  
πύξ πατάξας μούξέκοψε  
τοὺς χοροὺς τοὺς προσθίους;

ΠΑΝΔΟΚΕΥΤΡΙΑ Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ παν-  
οῦργος οὐτοσί,

ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε  
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν. 550

ΠΑ.Β. νῆ Δία,  
ἐκεῖνος αὐτὸς δῆτα.

ΞΑ. κακὸν ἦκει τινί.

ΠΑ.Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἵκοσιν  
ἀν' ἡμιωβολιαῖα.

ΞΑ. δώσει τις δίκην.

ΠΑ.Α. καὶ τὰ σκόροδα τὰ πολλά.

ΔΙ. ληρεῖς, ὦ γύναι, 555  
κοῦκ οἶσθ' ὃ τι λέγεις.

ΠΑ.Α. οὐ μὲν οὖν με προσεδόκας,  
ὅτιν' κοθόρνους εἶχες, ἂν γινῶναί σ' ἔτι;

τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω,  
μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,  
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560

καῖπειτ' ἐπειδὴ τὰργύριον ἐπραττόμην,  
ἔβλειπεν εἰς ἐμέ δριμύ καμυκάτῳ γε.

ΞΑ. τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑ.Α. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.

ΠΑ.Β. νῆ Δία, τάλαινα.

ΠΑ.Α. νῶ δὲ δεισάσα γέ που 565

ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·

ὁ δ' ὥχετ' ἐξάξας γε τὰς ψιάθους λαβῶν.

<sup>a</sup> Enter the keeper of a cook-shop and her partner, Plathane.

# THE FROGS, 546-567

He would perchance (for there's no man baser),  
Turning him round like a lazy lout,  
Straight on my mouth deliver a facer,  
Knocking my ivory choirmen out.

HOSTESS.<sup>a</sup> O Plathane! Plathane! Here's that naughty  
man,

That's he who got into our tavern once,  
And ate up sixteen loaves.

PLATHANE. O, so he is!

The very man.

XA. Bad luck for somebody!

HO. O and, besides, those twenty bits of stew,  
Half-obol pieces.

XA. Somebody's going to catch it!

HO. That garlic too.

DI. Woman, you're talking nonsense.

You don't know what you're saying.

HO. O, you thought

I shouldn't know you with your buskins on!

Ah, and I've not yet mentioned all that fish,

No, nor the new-made cheese: he gulped it down,

Baskets<sup>b</sup> and all, unlucky that we were.

And when I just alluded to the price,

He looked so fierce, and bellowed like a bull.

XA. Yes, that's his way: that's what he always does.

HO. O, and he drew his sword, and seemed quite mad.

PLA. O, that he did.

HO. And terrified us so

We sprang up to the cockloft, she and I.

Then out he hurled, decamping with the rugs.

<sup>b</sup> "The *τάλαρος* was a wicker-basket, in the shape of a cheese, into which the curd was introduced, and pressed until all the whey was strained out": R.



# ARISTOPHANES

- ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.
- ΠΑ.Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.
- ΠΑ.Β. σὺ δ' ἔμοιγ', εἴανπερ ἐπιτύχῃς, Ὑπέρβολον, 570  
 ἵν' αὐτὸν ἐπιτρίψωμεν.
- ΠΑ.Α. ὦ μιὰρὰ φάρυγξ,  
 ὥς ἡδέως ἂν σου λίθῃ τοὺς γομφίους  
 κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.
- ΠΑ.Β. ἐγὼ δέ γ' ἐς τὸ βάραθρον ἐμβάλοίμ' σε.
- ΠΑ.Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοίμ' σου, 575  
 δρέπανον λαβοῦσ', ὥ τὰς χόλικας κατέσπασας.  
 ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὅς αὐτοῦ τήμερον  
 ἐκπηγιεῖται ταῦτα προσκαλούμενος.
- ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
- ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580  
 οὐκ ἂν γενοίμην Ἑρακλῆς ἂν.
- ΔΙ. μηδαμῶς,  
 ὦ Ξανθίδιον.
- ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ  
 υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν;
- ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς· 585  
 καὶ εἰ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι.  
 ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,  
 πρόρριζος αὐτός, ἢ γυνή, τὰ παιδία,  
 κάκιστ' ἀπολοίμην, κ' Ἀρχέδημος ὁ γλάμων.
- ΞΑ. δέχομαι τὸν ὄρκον, καπὶ τούτοις λαμβάνω.
- ΧΘ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ [ἀντ. 590  
 τὴν στολὴν εἵληφας, ἥνπερ  
 εἶχες ἐξ ἀρχῆς, πάλιν  
 ἀνανεάζειν [σαυτὸν ἀεὶ]

\* They threaten him with the dead demagogues. προστάτης  
 348

- XA. That's his way too ; but something must be done.  
 HO. Quick, run and call my patron<sup>a</sup> Cleon here !  
 PLA. O, if you meet him, call Hyperbolus !  
 We'll pay you out to-day.  
 HO. O filthy throat,  
 O how I'd like to take a stone, and hack  
 Those grinders out with which you chawed my wares.  
 PLA. I'd like to pitch you in the deadman's pit.<sup>b</sup>  
 HO. I'd like to get a reaping-hook and scoop  
 That gullet out with which you gorged my tripe.  
 But I'll to Cleon : he'll soon serve his writs ;  
 He'll twist it out of you to-day, he will.  
 DI. Perdition seize me, if I don't love Xanthias.  
 XA. Aye, aye, I know your drift : stop, stop that talking.  
 I won't be Heracles.  
 DI. O, don't say so,  
 Dear, darling Xanthias.  
 XA. Why, how can I,  
 A slave, a mortal, act Alcmena's son !  
 DI. Aye, aye, I know you are vexed, and I deserve it,  
 And if you pummel me, I won't complain.  
 But if I strip you of these togs again,  
 Perdition seize myself, my wife, my children,  
 And, most of all, that blear-eyed Archedemus.  
 XA. That oath contents me : on those terms I take them.  
 CHOR. Now that at last you appear once more,  
 Wearing the garb that at first you wore,  
 Wielding the club and the tawny skin,  
 Now it is yours to be up and doing,

*τοῦ δήμου* is a regular phrase for the leading demagogue ; cf. *K.* 1128, *P.* 684.

<sup>b</sup> *βάραθρον* is the pit at Athens into which the bodies of malefactors were flung.

# ARISTOPHANES

καὶ βλέπειν αὖθις τὸ δεινόν,  
τοῦ θεοῦ μεμνημένον  
ᾧ περ εἰκάζεις σεαυτόν.

εἰ δὲ παραληρῶν ἀλώσει  
κακβαλεῖς τι μαλθακόν,  
αὖθις αἵρεσθαί σ' ἀνάγκη  
'σται πάλιν τὰ στρώματα.

595

ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',  
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'  
ἄρτι συννοούμενος.

ὅτι μὲν οὖν, ἣν χρηστὸν ἦ τι,  
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-  
ράσεται μ' εἴ οἶδ' ὅτι.

600

ἀλλ' ὅμως ἐγὼ παρέξω  
'μαυτὸν ἀνδρεῖον τὸ λῆμα  
καὶ βλέποντ' ὀρίγανον.  
δεῖν δ' ἔοικεν, ὥς ἀκούω  
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,  
ἵνα δῶ δίκην· ἀνύετον.

605

ΔΙ. ἥκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον;

ΑΙΑ. εἶεν, μάχει;

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας  
χωρεῖτε δευρὶ καὶ μάχεσθε τουτωί.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ  
κλέπτοντα πρὸς τὰλλότρια;

610

ΑΙΑ. μᾶλλ' ὑπερφυᾶ.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινὰ.

ΞΑ. καὶ μὴν νῆ Δία,  
εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναί,

Glaring like mad, and your youth renewing,  
Mindful of him whose guise you are in.  
If, when caught in a bit of a scrape, you  
Suffer a word of alarm to escape you,  
Showing yourself but a feckless knave,  
Then will your master at once undrape you,  
Then you'll again be the toiling slave.

XA. There, I admit, you have given to me a  
Capital hint, and the like idea,  
Friends, had occurred to myself before.  
Truly if anything good befell  
He would be wanting, I know full well,  
Wanting to take to the togs once more.  
Nevertheless, while in these I'm vested,  
Ne'er shall you find me craven-crested,  
No, for a dittany<sup>a</sup> look I'll wear,  
Aye and methinks it will soon be tested,  
Hark ! how the portals are rustling there.

AE.<sup>b</sup> Seize the dog-stealer, bind him, pinion him,  
Drag him to justice !

DI. Somebody's going to catch it.

XA. (*striking out*) Hands off ! get away ! stand back !

AE. Eh ? You're for fighting.

Ho ! Ditylas, Scebylas, and Pardocas,  
Come hither, quick ; fight me this sturdy knave.

DI. Now isn't it a shame the man should strike  
And he a thief besides ?

AE. A monstrous shame !

DI. A regular burning shame !

XA. By the Lord Zeus,  
If ever I was here before, if ever

<sup>a</sup> A plant with a piercing scent and biting taste.

<sup>b</sup> *Re-enter Aeacus with assistants.*

ἢ ῥ' κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.  
καὶ σοι ποιήσω πρᾶγμα γενναῖον πάνυ· 615  
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,  
κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι  
δήσας, κρεμάσας, ὑστρίχιδι μαστιγῶν, δέρων,  
στρεβλῶν, ἔτι δ' ἐς τὰς ῥῖνας ὄξος ἐγχείων, 620  
πλίνθους ἐπιτιθείς, πάντα τᾶλλα, πλὴν πράσῳ  
μὴ τύπτε τοῦτον μηδὲ γητείῳ νέφω.

ΑΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι  
τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.  
κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς  
ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ  
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'. εἰ δὲ μή,  
αὐτὸς σεαυτὸν αἰτιῶ.

ΑΙΑ. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός,  
τοῦτον δὲ δοῦλον.

ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ.

καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·  
εἵπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός,  
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί; 635

ΞΑ. δίκαιος ὁ λόγος· χῶπότερόν γ' ἂν νῶν ἴδῃς  
κλαύσαντα πρότερον ἢ προτιμήσαντά τι  
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

# THE FROGS, 614-639

I stole one hair's-worth from you, let me die !  
And now I'll make you a right noble offer,  
Arrest my lad : torture him as you will,<sup>a</sup>  
And if you find I'm guilty, take and kill me.

AE. Torture him, how ?

XA. In any mode you please.

Pile bricks upon him : stuff his nose with acid :  
Flay, rack him, hoist him ; flog him with a scourge  
Of prickly bristles : only not with this,  
A soft-leaved onion, or a tender leek.

AE. A fair proposal. If I strike too hard  
And maim the boy, I'll make you compensation.

XA. I shan't require it. Take him out and flog him.

AE. Nay, but I'll do it here before your eyes.  
Now then, put down the traps, and mind you speak  
The truth, young fellow.

DI. (*in agony*) Man ! don't torture ME !  
I am a god. You'll blame yourself hereafter  
If you touch ME.

AE. Hillo ! What's that you are saying ?

DI. I say I'm Bacchus, son of Zeus, a god,  
And *he's* the slave.

AE. You hear him ?

XA. Hear him ? Yes.

All the more reason you should flog him well.  
For if he is a god, he won't perceive it.

DI. Well, but you say that you're a god yourself.  
So why not *you* be flogged as well as I ?

XA. A fair proposal. And be this the test,  
Whichever of us two you first behold  
Flinching or crying out—he's not the god.

<sup>a</sup> " Dionysus had forgotten the well-known custom whereby an accused person might prove his own innocence by tendering his slaves for torture " : R.

# ARISTOPHANES

- AIA. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνὴρ· 640  
 χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.  
 ΕΑ. πῶς οὖν βασανιεῖς νῦν δικαίως;  
 AIA. ῥαδίως·  
 πληγὴν παρὰ πληγὴν ἐκάτερον.  
 ΕΑ. καλῶς λέγεις.  
 ἰδοῦ, σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.  
 AIA. ἦδη 'πάταξά σ'·  
 ΕΑ. οὐ μὰ Δί'.  
 AIA. οὐδ' ἐμοὶ δοκεῖς. 645  
 ἀλλ' εἴμ' ἐπὶ τονδὶ καὶ πατάξω.  
 ΔΙ. πηνίκα;  
 AIA. καὶ δὴ 'πάταξα.  
 ΔΙ. κᾶτα πῶς οὐκ ἔπτарον;  
 AIA. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.  
 ΕΑ. οὐκουν ἀνύσεις; ἰατταταῖ.  
 AIA. τί τᾶτταταῖ;  
 μῶν ὠδυνήθης;  
 ΕΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650  
 ὀπόθ' Ἡράκλεια τὰν Διομείοις γίγνεται.  
 AIA. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.  
 ΔΙ. ἰοὺ ἰοῦ.  
 AIA. τί ἔστιν;  
 ΔΙ. ἱππέας ὁρῶ.  
 AIA. τί δῆτα κλάεις;  
 ΔΙ. κρομμύων ὁσφραίνομαι.  
 AIA. ἐπεὶ προτιμᾷς γ' οὐδέν.  
 ΔΙ. οὐδέν μοι μέλει. 655  
 AIA. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

<sup>a</sup> R. suggests that we should read *ἐπτακον*, "Why didn't I flinch?"

<sup>b</sup> *ἰατταταῖ* may indicate almost any emotion. Xanthias first  
 354

- AE. Upon my word you're quite the gentleman,  
You're all for right and justice. Strip then, both.
- XA. How can you test us fairly ?
- AE. Easily,  
I'll give you blow for blow.
- XA. A good idea.  
We're ready ! Now ! (*Aeacus strikes him*) see if you  
catch me flinching.
- AE. I struck you.
- XA. (*incredulously*) No !
- AE. Well, it seems " no," indeed.  
Now then I'll strike the other. (*Strikes Di.*)
- DI. Tell me when ?
- AE. I struck you.
- DI. Struck me ? Then why didn't I sneeze <sup>a</sup> ?
- AE. Don't know, I'm sure. I'll try the other again.
- XA. And quickly too. Good gracious ! <sup>b</sup>
- AE. Why " good gracious " ?  
Not hurt you, did I ?
- XA. No, I merely thought of  
The Diomeian feast of Heracles.<sup>c</sup>
- AE. A holy man ! 'Tis now the other's turn.
- DI. Hi ! Hi !
- AE. Hallo !
- DI. Look at those horsemen, look !
- AE. But why these tears ?
- DI. There's such a smell of onions.
- AE. Then you don't mind it ?
- DI. (*cheerfully*) Mind it ? Not a bit.
- AE. Well, I must go to the other one again.

cries out in pain and then explains that it was an ejaculation of pleasure. So too in *ιοῦ ιοῦ* and what follows to 666.

<sup>a</sup> A very popular festival of Heracles, held in τὸ Κινόσαργες, a gymnasium outside Athens, east of the city, and near the Διομειαὶ πύλαι.



# ARISTOPHANES

- ΞΑ. οἶμοι.
- ΑΙΑ. τί ἔστι;
- ΞΑ. τὴν ἄκανθαν ἔξελε.
- ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.
- ΔΙ. Ἄπολλον, ὃς πού Δῆλον ἢ Πύθων' ἔχεις.
- ΞΑ. ἤλγησεν· οὐκ ἤκουσας;
- ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660  
ἱάμβον Ἰππώνακτος ἀνεμιμνησκόμεν.
- ΞΑ. οὐδὲν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπόδει.
- ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.
- ΔΙ. Πόσειδον,
- ΞΑ. ἤλγησέν τις.
- ΔΙ. ὃς Αἰγαίου πρῶνας [ἔχεις], ἢ γλαυκᾶς μέδεις 665  
αἰλὸς ἐν βένθεσιν.
- ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν  
ὁπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον·  
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670  
χῆ Φερσέφατθ', ἅτ' ὄντε κ' ἀκείνω θεῷ.
- ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε  
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.
- ΧΟ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν  
ᾠοιδᾶς ἐμᾶς, [στρ. 675  
τὸν πολὺν ὀψομένη λαῶν ὄχλον, οὐ σοφαίαι  
μυρίαί κάθηνται,  
φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν  
ἀμφιφάλοις

<sup>a</sup> A lyric poet.

<sup>b</sup> The actors retire from the stage, and the Chorus, turning to the audience, commence the last Parabasis which has come down to our days. It consists of Strophe 674-685, Epirrhema 686-705, Antistrophe 706-717, and Antepirrhema 718-737. The opening

XA. O ! O !

AE. Hallo !

XA. Do pray pull out this thorn.

AE. What does it mean ? 'Tis this one's turn again.

DI. (*shrieking*) Apollo ! Lord ! (*calmly*) of Delos and of Pytho.

XA. He flinched ! You heard him ?

DI. Not at all ; a jolly  
Verse of Hipponax <sup>a</sup> flashed across my mind.

XA. You don't half do it : cut his flanks to pieces.

AE. By Zeus, well thought on. Turn your belly here.

DI. (*screaming*) Poseidon !

XA. There ! he's flinching.

DI. (*singing*) who dost reign

Amongst the Aegean peaks and creeks

And o'er the deep blue main.

AE. No, by Demeter, still I can't find out  
Which is the god, but come ye both indoors ;  
My lord himself and Persephassa there,  
Being gods themselves, will soon find out the truth.

DI. Right ! right ! I only wish you had thought of that  
Before you gave me those tremendous whacks.

CHOR.<sup>b</sup> Come, Muse, to our Mystical Chorus,

O come to the joy of my song,

O see on the benches before us

that countless and wonderful throng,

Where wits by the thousand abide,

with more than a Cleophon's <sup>c</sup> pride—

On the lips of that foreigner base,

of Athens the bane and disgrace,

lines of the Strophe are clearly a quotation or a parody of some tragic poet.

<sup>a</sup> For this demagogue see 1532. He is here chiefly satirized on account of the strain of Thracian blood which he derived from his mother, and so is ἀμφίλογος, " a chatterer in two dialects."

δεινὸν ἐπιβρέμεται

680

Θρηκία χελιδών,

ἐπὶ βάρβαρον ἐξομένη πέταλον·

κελαδεῖ δ' ἐπὶ κλαυτον ἀηδόνιον νόμον, ὥς ἀπολείται,

κἂν ἴσαι γένωνται.

685

τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει  
 ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ  
 ἐξισῶσαι τοὺς πολίτας κάφελεῖν τὰ δείματα.

κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου παλαίσμασιν,  
 ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε  
 αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἀμαρτίας.

690

εἴτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.  
 καὶ γὰρ αἰσχροὺς ἐστι τοὺς μὲν ναυμαχῆσαντας μίαν  
 καὶ Πλαταιᾶς εὐθύς εἶναι κἂντὶ δούλων δεσπότας.  
 κοῦδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν ἔχειν, 695  
 ἀλλ' ἐπαινώ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.  
 πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν πολλὰ δὴ  
 χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

<sup>a</sup> The swallow's song was commonly spoken of by the Greeks as "barbarous" and "unintelligible" (cf. Aesch. *Ag.* 1013 χελιδόνος δίκην | ἀγνώτα φωνὴν βάρβαρον κεκτημένη); and yet is often, as here, associated with the nightingale's (cf. the story of Procne and Philomela).

<sup>b</sup> In which case he would be entitled to an acquittal.

<sup>c</sup> See Introduction.

<sup>d</sup> A chief actor in the establishment of the Four Hundred: Thuc. viii. 68.

<sup>e</sup> Admitted to Athenian citizenship after the destruction of Plataea 427 B.C.



τὴν μίαν ταύτην παρέιναι ξυμφορὰν αἰτουμένοις.  
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφώτατοι φύσει, 700  
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα  
 κἀπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.  
 εἰ δὲ ταυτ' ὀγκωσόμεσθα κἀποσεμνυνούμεθα  
 τὴν πόλιν, καὶ ταυτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,  
 ὑστέρῳ χρόνῳ ποτ' αὖθις εἴ φρονεῖν οὐ δόξομεν. 705

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις ἔτ'  
 οἰμώζεται, [ἀντ.  
 οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,  
 Κλειγένης ὁ μικρός,  
 ὁ πονηρότατος βαλανεύς ὅποσοι κρατοῦσι κυκησιτέφρου 710  
 ψευδολίτρου κονίας  
 καὶ Κιμωλίας γῆς,  
 χρόνον ἐνδιατρίψει· ἰδὼν δὲ τὰδ' οὐκ  
 εἰρηνικός ἐσθ', ἵνα μὴ ποτε κἀποδυθῇ μεθύων ἄ- 715  
 νευ ξύλου βαδίζων.

<sup>a</sup> "As the πολλὰ ἐναυμάχῃσαν of 697, 698 is intended as a contrast to the ναυμαχῆσαντας μίαν of 693, so here again μίαν ξυμφορὰν is contrasted, though in a different way, with the μίαν [ναυμαχίαν] there. The enfranchized slaves had fought but one battle; the disfranchized Athenians had committed but one fault. ξυμφορὰν is used delicately for ἀμαρτίαν" R.

<sup>b</sup> Unknown.

<sup>c</sup> "κονία is the lye of ashes, τὸ ἐκ τέφρας καθιστάμενον ὑγρόν. —The epithet κυκησιτέφρου seems to imply that the lye has still some solid ashes mixed with it. λίτρον (the Attic form of νίτρον) is a fixed lixivious alkali, similar to, though not identical with, the salt which we now call nitre. As the lye was not pure, so the very alkali was adulterated. For this charge of dishonest dealing on the part of the tradesmen I could not in my translation find 360

## THE FROGS, 699–717

(They, their fathers too before them),  
   these our very kith and kin,  
 You should likewise, when they ask you,  
   pardon for their single sin.<sup>a</sup>  
 O by nature best and wisest,  
   O relax your jealous ire,  
 Let us all the world as kinsfolk  
   and as citizens acquire,  
 All who on our ships will battle  
   well and bravely by our side.  
 If we cocker up our city,  
   narrowing her with senseless pride,  
 Now when she is rocked and reeling  
   in the cradles of the sea,  
 Here again will after ages deem we acted brainlessly.

And O if I'm able to scan  
the habits and life of a man  
Who shall rue his iniquities soon !  
not long shall that little baboon,  
That Cleigenes<sup>b</sup> shifty and small,  
the wickedest bathman of all  
Who are lords of the earth—which is brought  
from the isle of Cimolus, and wrought  
With nitre and lye into soap—<sup>c</sup>  
Not long shall he vex us, I hope.  
And this the unlucky one knows,  
Yet ventures a peace to oppose,  
And being addicted to blows  
he carries a stick as he goes,  
Lest while he is tipsy and reeling,  
some robber his cloak should be stealing.

room. *Κιμωλία γῆ* was the white chalky soil of Címolus, one of the smallest of the Cyclades, immediately to the north of Melos": R.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι  
 ταυτὸν ἔς τε τῶν πολιτῶν τοὺς καλοὺς τε καγαθοὺς,  
 ἔς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720  
 οὔτε γὰρ τούτοισιν οὔσιν οὐ κεκιβδηλευμένοις,  
 ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ, νομισμάτων,  
 καὶ μόνοις ὀρθῶς κοπέισι καὶ κεκωδωνισμένοις  
 ἔν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,  
 χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις, 725  
 χθές τε καὶ πρώην κοπέισι τῷ κακίστῳ κόμματι.  
 τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας  
 ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε καγαθοὺς,  
 καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ,  
 προσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρῆαις 730  
 καὶ πονηροῖς κακὰ πονηρῶν εἰς ἅπαντα χρώμεθα  
 ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ  
 οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσατ' ἄν.  
 ἀλλὰ καὶ νῦν, ὧνότητοι, μεταβαλόντες τοὺς τρόπους,

\* The occupation of Deceleia had suspended the working of the silver mines at Laureium, so that the old silver coinage (τὰρχαῖον νόμισμα) had to be replaced, and in 407-6 B.C. certain gold statues of Victory were turned into coin (τὸ καινὸν χρυσίον). But in the archonship of Callias 406-5 B.C. copper (or to speak strictly, bronze) coins were, for the first time, issued from the Athenian mint.

THE FROGS, 718-734

Often has it crossed my fancy,  
that the city loves to deal  
With the very best and noblest  
members of her commonweal,  
Just as with our ancient coinage,  
and the newly-minted gold.<sup>a</sup>  
Yea for these, our sterling picces,  
all of pure Athenian mould,  
All of perfect die and metal,  
all the fairest of the fair,  
All of workmanship unequalled,  
proved and valued everywhere  
Both amongst our own Hellenes  
and Barbarians far away,  
These we use not : but the worthless  
pinchbeck coins of yesterday,  
Vilest die and basest metal,  
now we always use instead.  
Even so, our sterling townsmen,  
nobly born and nobly bred,  
Men of worth and rank and mettle,  
men of honourable fame,  
Trained in every liberal science,  
choral dance and manly game,  
These we treat with scorn and insult,  
but the strangers newliest come,  
Worthless sons of worthless fathers,  
pinchbeck townsmen, yellowy scum,  
Whom in earlier days the city  
hardly would have stooped to use  
Even for her scapegoat victims,  
these for every task we choose.  
O unwise and foolish people,  
yet to mend your ways begin :



# ARISTOPHANES

χρήσθε τοῖς χρηστοῖσιν αἰθῖς· καὶ κατορθώσασι γὰρ 735  
εὖλογον· κἄν τι σφαλῇτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,  
ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

AIA. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ  
ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,  
ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον;

740

AIA. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,  
ὅτι δούλος ὢν ἔφασκες εἶναι δεσπότης.

ΞΑ. ὦμωξε μέντ' ἄν.

AIA. τοῦτο μέντοι δουλικὸν  
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἱκετεύω;

AIA. μᾶλλ' ἐποπτεύειν δοκῶ,  
ὅταν καταράσωμαι λάθρα τῷ δεσπότη.

745

ΞΑ. τί δὲ τονθορύζων, ἥνικ' ἂν πληγὰς λαβὼν  
πολλὰς ἀπίης θύραζε;

AIA. καὶ τοῦθ' ἤδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

AIA. ὥς μὰ Δί' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούνων δεσποτῶν  
ἄττ' ἂν λαλῶσι;

750

AIA. μᾶλλὰ πλεῖν ἢ μαίνομαι.

ΞΑ. τί δὲ τοῖς θύραζε ταῦτα καταλαλῶν;

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\* The Scholiast quotes a proverb ἀπὸ καλοῦ ξύλου κἂν ἀπάγξασθαι, "if you must hang yourself better pick a good tree"; so here the sense seems to be "if you must fail it is better to do so while employing your best citizens rather than your worst."

\* Here Aeacus, who was a door-keeper 464 and in 605 seq.  
364

# THE FROGS, 735-752

Use again the good and useful :

so hereafter, if ye win

'Twill be due to this your wisdom :

if ye fall, at least 'twill be

Not a fall that brings dishonour,  
falling from a worthy tree.<sup>a</sup>

AE. By Zeus the Saviour, quite the gentleman  
Your master is.

XA. Gentleman ? I believe you.

He's all for wine and women, is my master.

AE. But not to have flogged you, when the truth came out  
That you, the slave, were passing off as master !

XA. He'd get the worst of that.

AE. Bravo ! that's spoken  
Like a true slave : that's what I love myself.<sup>b</sup>

XA. You love it, do you ?

AE. Love it ? I'm entranced  
When I can curse my lord behind his back.

XA. How about grumbling, when you have felt the stick,  
And scurry out of doors ?

AE. That's jolly too.

XA. How about prying ?

AE. That beats everything !

XA. Great Kin-god Zeus <sup>c</sup> ! And what of overhearing  
Your master's secrets ?

AE. What ? I'm mad with joy.

XA. And blabbing them abroad ?

acts like a person in authority, now converses with Xanthias as if he were a fellow-slave.

<sup>c</sup> *Ζεὺς ὁμόγυιός* was invoked by members of the same family or kindred, and is therefore appealed to here by Xanthias who feels himself akin to Aeacus in rascality. In 756 he makes the title still more definite, for *ὁμομαστρυγίας* = "patron of the rogue's fraternity" not "fellow-knave" (as in L. & S.).

- ΑΙΑ. ἐγώ;  
 μὰ Δί', ἀλλ' ὅταν δρῶ τοῦτο, κάκμιαίνομαι.
- ΞΑ. ὦ Φοῖβ' Ἀπολλον, ἔμβαλέ μοι τὴν δεξιάν,  
 καὶ δὸς κύσαι καὐτὸς κύσον, καὶ μοι φράσον 755  
 πρὸς Διός, ὃς ἡμῶν ἐστὶν ὁμομαστιγίας,  
 τίς οὗτος οὐνδον ἐστὶ θόρυβος καὶ βοή  
 χῶ λοιδορησμός;
- ΑΙΑ. Αἰσχύλου κ'Εὐριπίδου.
- ΞΑ. ᾄ.
- ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα  
 ἐν τοῖς νεκροῖσι καὶ στάσις πολλή πάνυ. 760
- ΞΑ. ἐκ τοῦ;
- ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος  
 ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,  
 τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων  
 σίτησιν αὐτὸν ἐν Πρυτανείῳ λαμβάνειν,  
 θρόνον τε τοῦ Πλούτωνος ἐξῆς,
- ΞΑ. μανθάνω. 765
- ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος  
 ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.
- ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;
- ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγωδικὸν θρόνον,  
 ὥς ὢν κράτιστος τὴν τέχνην.
- ΞΑ. νυνὶ δὲ τίς; 770
- ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο  
 τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις  
 καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,  
 ὅπερ ἔστ' ἐν Αἶδου πλήθος, οἱ δ' ἀκροώμενοι  
 τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775  
 ὑπερεμάνησαν, κἀνόμισαν σοφώτατον·

THE FROGS, 752-776 .

- AE. O heaven and earth !  
When I do that, I can't contain myself.
- XA. Phoebus Apollo ! clap your hand in mine,  
Kiss and be kissed : and prithee tell me this,  
Tell me by Zeus, our rascaldom's own god,  
What's all that noise within? What means this hubbub  
And row ?
- AE. That's Aeschylus and Euripides.
- XA. Eh ?
- AE. Wonderful, wonderful things are going on.  
The dead are rioting, taking different sides.
- XA. Why, what's the matter ?
- AE. There's a custom here  
With all the crafts, the good and noble crafts,  
That the chief master of his art in each  
Shall have his dinner in the assembly hall,<sup>a</sup>  
And sit by Pluto's side.
- XA. I understand.
- AE. Until another comes, more wise than he  
In the same art : then must the first give way.
- XA. And how has this disturbed our Aeschylus ?
- AE. 'Twas he that occupied the tragic chair,  
As, in his craft, the noblest.
- XA. Who does now ?
- AE. But when Euripides came down, he kept  
Flourishing off before the highwaymen,  
Thieves, burglars, parricides—these form our mob  
In Hades—till with listening to his twists  
And turns, and pleas and counterpleas, they went  
Mad on the man, and hailed him first and wisest :

<sup>a</sup> Corresponding to the Public Hall in Athens where distinguished persons were entertained at the public expense ; *cf.* K. 281, 1404.

## ARISTOPHANES

καῖπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,  
ἔν' Αἰσχύλος καθῆστο.

**ΞΑ.**                                κοῦκ ἐβάλλετο;

ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν  
ὁπότερος εἶη τὴν τέχνην σοφώτερος.

ΞΑ. ὁ τῶν πανούργων;

ΑΙΑ. νῆ Δί', οὐράνιον γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι;

ΑΙΑ. ὀλίγον τό χρηστόν ἐστίν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;

ΑΙΑ. ἄγωνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν

καλέγchon αὐτοῖν τῆς τέχνης.

ΕΑ. κἀπειτα πῶς

οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μὰ Δί' οὐκ ἐκείνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον,  
ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,  
κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου·

νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,

ἔφεδρος καθεδεῖσθαι· καὶ μὲν Ἀίσχύλος κρατῇ,  
ἔξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς τέχνης  
διαγωνιείσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἄρ' ἔσται;

ΑΙΑ. νή Δί', ὀλίγον ὕστερον.

καὶ νταῦθα δὴ τὰ δεινὰ κινήσεται.

καὶ γὰρ ταλάντῳ μουσικὴ σταθμῆσεται,

ΞΑ. τί δέ; μειαγωγήσουσι τήν τραγωδίαν;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν,  
καὶ πλαίσια ξύμπηκτα,

ΞΑ. πλινθεύσουσι γάρ;

ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης

<sup>a</sup> Possibly the chief actor in his plays, from whom the Athenians

## THE FROGS, 777-801

Elate with this, he claimed the tragic chair  
Where Aeschylus was seated.

XA. Wasn't he pelted ?

AE. Not he : the populace clamoured out to try  
Which of the twain was wiser in his art.

XA. You mean the rascals ?

AE. Aye, as high as heaven !

XA. But were there none to side with Aeschylus ?

AE. Scanty and sparse the good, (*regards the audience*) the  
same as here

XA. And what does Pluto now propose to do ?

AE. He means to hold a tournament, and bring  
Their tragedies to the proof.

XA. But Sophocles,  
How came not he to claim the tragic chair ?

AE. Claim it ? Not he ! When *he* came down, he kissed  
With reverence Aeschylus, and clasped his hand,  
And yielded willingly the chair to him.  
But now he's going, says Cleidemides,<sup>a</sup>  
To sit third-man : and then if Aeschylus win,  
He'll stay content : if not, for his art's sake,  
He'll fight to the death against Euripides.

XA. Will it come off ?

AE. O yes, by Zeus, directly.

And then, I hear, will wonderful things be done,  
The art poetic will be weighed in scales.

XA. What ! weigh out tragedy, like butcher's meat ?

AE. Levels they'll bring, and measuring-tapes for words,  
And moulded oblongs,<sup>b</sup>

XA. Is it bricks they are making ?

AE. Wedges and compasses : for Euripides

mostly heard about Sophocles when he withdrew into retirement  
in his old age.

<sup>b</sup> "The oblong wooden frame into which clay is pressed to assume  
the shape of bricks" : R.

# ARISTOPHANES

κατ' ἔπος βασανιεῖν φησι τὰς τραγωδίας.

ΞΑ. ἥ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.

ΑΙΑ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα;

ΑΙΑ. τοῦτ' ἦν δύσκολον·

805

σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην.

οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. ληρόν τε τᾶλλ' ἡγέετο τοῦ γινῶναι περὶ

φύσεις ποιητῶν· εἶτα τῷ σῷ δεσπότῃ

810

ἐπέτρεψαν, ὅτιν' αὐτῆς τέχνης ἔμπειρος ἦν.

ἀλλ' εἰσίσωμεν· ὥς ὅταν γ' οἱ δεσπόται

ἔσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΧΘ. ἥ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,

ἡνίκ' ἂν ὀξύλαλον παρίδῃ θήγοντος ὀδόντα

815

ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς

ὄμματα στροβήσεται.

ἔσται δ' ὑψιλόφων τε λόγων κορυθαίολα νείκη,

σκινδαλάμων τε παραξόνια, σμιλεύματά τ' ἔργων,

φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς

820

ρήμαθ' ἵπποβάμονα.

φρίξας δ' αὐτοκόμου λοφιδᾶς λασιαύχενα χαίταν,

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει

<sup>a</sup> ταυρηδὸν denotes "a glance shot upward from under bended brows"—the glance of a bull when about to charge with lowered head. It was a favourite look of Socrates; cf. Plato, *Phaedo* 117 B ὡς περ εἰώθει, ταυρηδὸν ὑποβλέψας πρὸς τὸν ἀνθρώπον.

# THE FROGS, 802-823

Vows that he'll test the dramas, word by word.

XA. Aeschylus chafes at this, I fancy.

AE. Well,

He lowered his brows, upglaring like a bull.<sup>a</sup>

XA. And who's to be the judge ?

AE. There came the rub.

Skilled men were hard to find : for with the Athenians  
Aeschylus, somehow, did not hit it off,

XA. Too many burglars, I expect, he thought.

AE. And all the rest, he said, were trash and nonsense

To judge poetic wits. So then at last

They chose your lord, an expert in the art.

But we go in : for when our lords are bent

On urgent business, that means blows for us.

CHOR. O surely with terrible wrath

will the thunder-voiced monarch be filled,

When he sees his opponent beside him,

the tonguester, the artifice-skilled,

Stand, whetting his tusks for the fight !

O surely, his eyes rolling-fell

Will with terrible madness be fraught !

O then will be charging of plume-waving words

with their wild-floating mane,

And then will be whirling of splinters,

and phrases smoothed down with the plane,

When the man would the grand-stepping maxims,

the language gigantic, repel

Of the hero-creator of thought.

There will his shaggy-born crest

upbristle for anger and woe,

Horribly frowning and growling,

his fury will launch at the foe



# ARISTOPHANES

ρήματα γομποπαγῇ, πινακηδὸν ἀποσπῶν  
 γηγενεῖ φυσῆματι. 825  
 ἔνθεν δ' ἡ στοματοουργὸς ἐπῶν βασανίστρια λίσπη  
 γλῶσσ' ἀνελισσομένη, φθονερούς κινουῖσα χαλινούς,  
 ρήματα δαιομένα καταλεπτολογήσει  
 πλευμόνων πολὺν πόνον.

ΕΥΡΙΠΙΔΗΣ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει. 830  
 κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.

ΔΙ. Αἰσχύλε, τί σιγᾷς; αἰσθάνει γὰρ τοῦ λόγου.

ΕΥ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἐκάστοτε  
 ἐν ταῖς τραγωδίαισιν ἑτερατεύετο.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λῖαν λέγε. 835

ΕΥ. ἐγὼ δα τοῦτον καὶ διέσκεμμαι πάλαι,  
 ἄνθρωπον ἀγριοποιόν, αὐθαδόστομον,  
 ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα,  
 ἀπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣΧΥΛΟΣ. ἄλθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840  
 σὺ δὴ 'μέ ταῦτ', ὦ στωμυλιοσυλλεκτάδῃ  
 καὶ πτωχοποιῇ καὶ ῥακιοσυρραπτάδῃ;  
 ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς.

ΔΙ. παῦ', Αἰσχύλε,  
 καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνης κότῳ.

ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφῆνω σαφῶς 845  
 τὸν χωλοποιόν, οἷος ὢν θρασύνεται.

<sup>a</sup> Probably, as the Scholiast notes, with reference to *ρήμαθ' ὑποβέβηκα* in 820 and line 821: Euripides in his envy will put a curb on the pride of Aeschylus.

<sup>b</sup> Here apparently there is a complete change of scene, to the Hall  
 372

## THE FROGS, 824–846

Huge-clamped masses of words,  
                    with exertion Titanic up-tearing  
Great ship-timber planks for the fray.  
But here will the tongue be at work,  
                    uncoiling, word-testing, refining,  
Sophist-creator of phrases,  
                    dissecting, detracting, maligning,  
Shaking the envious bits,<sup>a</sup>  
                    and with subtle analysis paring  
The lung's large labour away.

EURIPIDES.<sup>b</sup> Don't talk to me ; I won't give up the chair,  
I say I am better in the art than he.

DR. You hear him, Aeschylus : why don't you speak ?

EU. He'll do the grand at first, the juggling trick  
He used to play in all his tragedies.

DR. Come, my fine fellow, pray don't talk too big.

eu. I know the man, I've scanned him through and through,  
A savage-creating stubborn-pulling fellow,  
Uncurbed, unfettered, uncontrolled of speech,  
Unperiphrastic, bombastiloquent.

AESCHYLUS. Hah! sayest thou so, child of the garden  
quean!<sup>c</sup>

And this to ME, thou chattering-babble-collector,  
Thou pauper-creating rags-and-patches-stitcher ?  
Thou shalt abye it dearly !

DI. Pray, be still ;

Nor heat thy soul to fury, Aeschylus.

AES. Not till I've made you see the sort of man  
This cripple-maker is who crows so loudly.

*of Pluto, with Pluto himself sitting on his throne, and Dionysus, Aeschylus, and Euripides in the foreground.*

\* Parodied from a line of Euripides, ἀλγες, ὦ παῖ τῆς θαλασσίας θεοῦ, which probably refers to Achilles the son of Thetis. Cleito the mother of Euripides had sold potherbs.

# ARISTOPHANES

- ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε·  
 τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.
- ΑΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονωδίας,  
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850
- ΔΙ. ἐπίσχεσ οὗτος, ὦ πολυτίμητ' Αἰσχύλε.  
 ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδη,  
 ἅπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,  
 ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι 855  
 θενῶν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον·  
 σὺ δὲ μὴ πρὸς ὀργήν, Αἰσχύλ', ἀλλὰ πρᾶόνως  
 ἔλεγχ', ἐλέγχου· λαιδορεῖσθαι δ' οὐ πρόπει  
 ἄνδρας ποιητὰς ὥσπερ ἄρτοπώλιδας.  
 σὺ δ' εὐθύς ὥσπερ πρῖνος ἐμπρησθεῖς βοᾷς.
- ΕΥ. ἔτοιμός εἰμ' ἔγωγε, κοῦκ ἀναδύομαι, 860  
 δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,  
 τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας,  
 καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον  
 καὶ τὸν Μελέαγρον, καῖτι μάλα τὸν Τήλεφον.
- ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε. 865
- ΑΙΣ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·  
 οὐκ ἐξ ἴσου γάρ ἐστιν ἀγῶν νῶν.
- ΔΙ. τί δαί;
- ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθνηκέ μοι,  
 τούτῳ δὲ συντέθνηκεν, ὥσθ' ἔξει λέγειν.  
 ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870
- ΔΙ. ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,  
 ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,

<sup>a</sup> For sacrifice to arrest the coming storm : cf. Virg. *Aen.* iii. 120  
*nigram Hiemi pecudem, Zephyris felicibus albam.*

<sup>b</sup> i.e. love-sick monologues, such as probably Euripides had

- DI. Bring out a ewe, a black-fleeced ewe,<sup>a</sup> my boys :  
Here's a typhoon about to burst upon us.
- AES. Thou picker-up of Cretan monodies,<sup>b</sup>  
Foisting thy tales of incest on the stage—
- DI. Forbear, forbear, most honoured Aeschylus ;  
And you, my poor Euripides, begone  
If you are wise, out of this pitiless hail,  
Lest with some heady word he crack your scull  
And batter out your brain—less Telephus.<sup>c</sup>  
And not with passion, Aeschylus, but calmly  
Test and be tested. 'Tis not meet for poets  
To scold each other, like two baking-girls.  
But you go roaring like an oak on fire.
- EU. I'm ready, I ! I don't draw back one bit.  
I'll lash or, if he will, let him lash first  
The talk, the lays, the sinews of a play :  
Aye and my Peleus, aye and Aeolus,  
And Mcleager, aye and Telephus.
- DI. And what do *you* propose ? Speak, Aeschylus.
- AES. I could have wished to meet him elsewhere.  
We fight not here on equal terms.
- DI. Why not ?
- AES. My poetry survived me : <sup>d</sup> his died with him :  
He's got it here, all handy to recite.  
Howbeit, if so you wish it, so we'll have it.
- DI. O bring me fire, and bring me frankincense.  
I'll pray, or e'er the clash of wits begin,

introduced into his *Κρήσσαι* and *Κρήτες* dealing with the misplaced passion of Aërope and Pasiphaë ; cf. 1356.

<sup>c</sup> τὸν Τηλέφον is substituted for the expected τὸν ἐγκέφαλον. Aristophanes is never tired of scoffing at this unhappy play.

<sup>d</sup> "The Scholiast refers to the well-known fact that at the date of the *Frogs*, he was the only deceased author whose tragedies could be acted on the Athenian stage, a privilege awarded them by a special decree of the Athenian people" : R.

## ARISTOPHANES

ἀγῶνα κρῖναι τόνδε μουσικώτατα·  
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.

χο. ὦ Διὸς ἐννέα παρθένοι ἀγναὶ 875  
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθορᾶτε  
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις  
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,  
ἔλθετ' ἐποψόμεναι δύναμιν  
δεινοτάτοιν στομάτοιν πορίσασθαι 880  
ῥήματα καὶ παραπρίσματα ἐπῶν.  
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας  
χωρεῖ πρὸς ἔργον ἤδη.

ΔΙ. εὐχεσθε δὴ καὶ σφῷ τι, πρὶν τᾷπῃ λέγειν. 885  
ΑΙΣ. Δήμητερ ἢ θρέψασα τὴν ἐμὴν φρένα,  
εἶναι μὲ τῶν σῶν ἄξιον μυστηρίων.  
ΔΙ. ἐπίθες λαβὼν δὴ καὶ σὺ λιβανωτόν.  
ΕΥ. καλῶς·

ἕτεροι γάρ εἰσιν οἷσιν εὐχόμεαι θεοῖς.

ΔΙ. Ἰδιοὶ τινές σου, κόμμα καινόν;

Εἰ. καὶ μάλα. 890

ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

Ετ. αἰθὴρ, ἑμὸν βόσκημα, καὶ γλώττης στρόφιγξ,  
καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντῆριοι,  
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἄπτωμαι λόγων.

χο. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν [στρ. 895  
παρὰ σοφοῦν ἀνδροῖν ἀκοῦσαί τινα λόγων  
ἐμμέλειαν δαῖταν.  
γλῶττα μὲν γὰρ ἡγρίωται,

## THE FROGS, 873–897

To judge the strife with high poetic skill.

Meanwhile (*to the Chorus*) invoke the Muses with a song.

CHOR. O Muses, the daughters divine  
of Zeus, the immaculate Nine,  
Who gaze from your mansions serene  
on intellects subtle and keen,  
When down to the tournament lists,  
in bright-polished wit they descend,  
With wrestling and turnings and twists  
in the battle of words to contend,  
O come and behold what the two  
antagonist poets can do,  
Whose mouths are the swiftest to teach  
grand language and filings of speech :  
For now of their wits is the sternest  
encounter commencing in earnest

DR. Ye two, put up your prayers before ye start.

AES. Demeter, mistress, nourisher of my soul,

O make me worthy of thy mystic rites !

DI. (to Eur.) Now put on incense, you.

EU. Excuse me, no ;

My vows are paid to other gods than these.

DR. What, a new coinage of your own?

EU. Precisely.

DI. Pray then to them, those private gods of yours.

eu. Ether, my pasture, volubly-rolling tongue,

Intelligent wit and critic nostrils keen,

O well and neatly may I trounce his plays !

CHOR. We also are yearning from these to be learning  
Some stately measure, some majestic grand  
Movement telling of conflicts nigh.  
Now for battle arrayed they stand,

λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,  
 οὐδ' ἀκίνητοι φρένες.  
 προσδοκᾶν οὖν εἰκός ἐστι  
 τὸν μὲν ἀστεϊόν τι λέξειν  
 καὶ κατερρινημένον,  
 τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις  
 τοῖς λόγοισιν  
 ἐμπεσόντα συσκεδᾶν πολ-  
 λὰς ἀλινδήθρας ἐπῶν.

900

ΔΙ. ἀλλ' ὡς τάχιστα χρή λέγειν· οὕτω δ' ὅπως ἐρεῖτον 905  
 ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.

ΕΥ. καὶ μὴν ἐμαυτὸν μὲν γε τὴν ποίησιν οἶός εἰμι,  
 ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,  
 ὡς ἦν ἀλαζὼν καὶ φέναξ, οἷοις τε τοὺς θεατὰς  
 ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας. 910  
 πρῶτιστα μὲν γὰρ ἓνα τιν' ἂν ἐκάθιζεν ἐγκαλύψας,  
 Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,  
 πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δί' οὐ δῆθ'.

ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὄρμαθους ἂν  
 μελῶν ἐφεξῆς τέτταρας· ξυνεχῶς ἄν· οἱ δ' ἐσίγων. 915

\* " He is referring to two lost tragedies of Aeschylus, the *Phrygians* or the *Ransom of Hector* and the *Niobe*. In the former, Achilles was introduced, wrapped in sullen gloom for the loss of Patroclus, and refusing all food and consolation. In the latter, Niobe was shown, dumb with sorrow for her six sons and six daughters, whom Apollo and Artemis had slain " : R.

THE FROGS, 898-915

Tongues embittered, and anger high.  
Each has got a venturesome will,  
Each an eager and nimble mind ;  
One will wield, with artistic skill,  
Clearcut phrases, and wit refined ;  
Then the other, with words defiant,  
Stern and strong, like an angry giant  
Laying on with uprooted trees,  
Soon will scatter a world of these  
Superscholastic subtleties.

DI. Now then, commence your arguments,  
and mind you both display  
True wit, not metaphors, nor things  
which any fool could say.

EU. As for myself, good people all,  
I'll tell you by-and-by  
My own poetic worth and claims ;  
but first of all I'll try  
To show how this portentous quack  
beguiled the silly fools  
Whose tastes were nurtured, ere he came,  
in Phrynichus's schools.  
He'd bring some single mourner on,  
seated and veiled, 'twould be  
Achilles, say, or Niobe<sup>a</sup>  
—the face you could not see—  
An empty show of tragic woe,  
who uttered not one thing.

DI. 'Tis true.

EU. Then in the Chorus came,  
and rattled off a string  
Of four continuous lyric odes :  
the mourner never stirred.



# ARISTOPHANES

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερπεν  
οὐχ ἥττον ἢ νῦν οἱ λαλοῦντες.

ΕΥ. ἡλίθιος γὰρ ἦσθα,  
σάφ' ἴσθι.

ΔΙ. κάμαυτῶ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;

ΕΥ. ὑπ' ἀλαζονείας, ἢν' ὁ θεατῆς προσδοκῶν καθοῖτο,  
ὁπόθ' ἡ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἂν διήει. 920

ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφenaκιζόμεν ὑπ' αὐτοῦ.  
τί σκορδινᾷ καὶ δυσφορεῖς;

ΕΥ. ὅτι αὐτὸν ἐξελέγχω.  
κᾶπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα  
ἤδη μεσοίῃ, ῥήματ' ἂν βόεια δώδεκ' εἶπεν,  
ὀφρῦς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμορωπά, 925  
ἄγνωτα τοῖς θεωμένοις.

ΑΙΣ. οἷμοι τάλας.

ΔΙ. σιώπα.

ΕΥ. σαφές δ' ἂν εἶπεν οὐδὲ ἓν

ΔΙ. μὴ πρῖε τοὺς ὀδόντας.

ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων  
ἐπόντας

γρυπαέτους χαλκηλάτους, καὶ ῥήμαθ' ἱππόκρημνα,  
ἃ ξυμβαλεῖν οὐ ῥάδι' ἦν.

ΔΙ. νῆ τοὺς θεούς, ἐγὼ γοῦν 930  
ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύνησα

# THE FROGS, 916-931

- DI. I liked it too. I sometimes think  
that I those mutes preferred  
To all your chatterers now-a-days.
- EU. Because, if you must know,  
You were an ass.
- DI. An ass, no doubt ;  
what made him do it though ?
- EU. That was his quackery, don't you see,  
to set the audience guessing  
When Niobe would speak ; meanwhile,  
the drama was progressing.
- DI. The rascal, how he took me in !  
'Twas shameful, was it not ?  
(*To Aesch.*) What makes you stamp and fidget so ?
- EU. He's catching it so hot.  
So when he had humbugged thus awhile,  
and now his wretched play  
Was halfway through, a dozen words,  
great wild-bull words, he'd say,  
Fierce Bugaboos, with bristling crests,  
and shaggy eyebrows too,  
Which not a soul could understand.
- AES. O heavens !
- DI. Be quiet, do.
- EU. But not one single word was clear.
- DI. St ! don't your teeth be gnashing.
- EU. 'Twas all Scamanders, moated camps,  
and griffin-eagles flashing  
In burnished copper on the shields,  
chivalric-precipice-high  
Expressions, hard to comprehend.
- DI. Aye, by the Powers, and I  
Full many a sleepless night have spent  
in anxious thought, because

# ARISTOPHANES

τὸν ξουθὸν ἵππαλεκτρυνόνα ζητῶν, τίς ἐστὶν ὄρνις.

ΑΙΣ. σημεῖον ἐν ταῖς ναυσίν, ὠμαθέστατ', ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὥμην Ἑρυξιν εἶναι.

ΕΤ. εἶτ' ἐν τραγωδίαις ἐχρῆν κάλεκτρυνόνα ποιῆσαι; 935

ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρέ, ποῖά γ' ἐστὶν ἄττ' ἐποίεις;

ΕΤ. οὐχ ἵππαλεκτρυνόνας μὰ Δί' οὐδὲ τραγελάφους,  
ἄπερ σύ,

ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γράφουσιν·  
ἀλλ' ὥς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ  
πρῶτον εὐθύς

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν, 940  
ἴσχανα μὲν πρῶτιστον αὐτὴν καὶ τὸ βάρος ἀφείλον  
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοις λευκοῖς,  
χυλὸν διδούς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·  
εἶτ' ἀνέτρεφον μονωδίαις, Κηφισοφῶντα μιγνύς·  
εἶτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν ἔφυρον, 945  
ἀλλ' οὐξιών πρῶτιστα μὲν μοι τὸ γένος εἶπ' ἂν εὐθύς  
τοῦ δράματος.

ΑΙΣ. κρεῖττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαντοῦ.

<sup>a</sup> A phrase used by Aeschylus in the *Myrmidons* to describe the figure-head of a ship; cf. *P.* 1177, *B.* 800.

<sup>b</sup> Unknown: ὡς ἄμορφος καὶ ἀηδὴς διαβάλλεται. Schol.

<sup>c</sup> "Euripides possessed one of the largest libraries in the ancient world (Athenaeus i. 4):" R.

<sup>d</sup> A slave born in the house of Euripides who was popularly credited with helping the poet in his writings; cf. 1408, 1452.

# THE FROGS, 932-947

I'd find the tawny cock-horse<sup>a</sup> out,  
what sort of bird it was !

AES. It was a sign, you stupid dolt,  
engraved the ships upon.

DI. Eryxis<sup>b</sup> I supposed it was,  
Philoxenus's son.

EU. Now really should a cock be brought  
into a tragic play ?

AES. You enemy of gods and men,  
what was *your* practice, pray ?

EU. No cock-horse in *my* plays, by Zeus,  
no goat-stag there you'll see,  
Such figures as are blazoned forth  
in Median tapestry.

When first I took the art from you,  
bloated and swoln, poor thing,  
With turgid gasconading words  
and heavy dieting,

First I reduced and toned her down,  
and made her slim and neat  
With wordlets and with exercise

and poultices of beet,  
And next a dose of chatterjuice,  
distilled from books,<sup>c</sup> I gave her,  
And monodies she took, with sharp  
Cephisophon<sup>d</sup> for flavour.

I never used haphazard words,  
or plunged abruptly in ;  
Who entered first explained at large  
the drama's origin

And source.

AES. Its source, I really trust,  
was better than your own

# ARISTOPHANES

- ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἂν  
ἀργόν,  
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος οὐδὲν ἦττον,  
χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν.
- ΑΙΣ. εἶτα δῆτα 950  
οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;
- ΕΤ. μὰ τὸν Ἀπόλλω·  
δημοκρατικὸν γὰρ αὐτ' ἔδρων.
- ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν.  
οὐ σοὶ γάρ ἐστι περιπατεῖν κάλλιστα περί γε τούτου.
- ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα,
- ΑΙΣ. φημὶ καὶ γῶ.  
ὥς πρὶν διδάξαι γ' ὠφελος μέσος διαρραγῆναι. 955
- ΕΤ. λεπτῶν τε κανόνων εἰσβολὰς ἐπῶν τε γωνιασμούς,  
νοεῖν, ὀρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,  
κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα
- ΑΙΣ. φημὶ καὶ γῶ.
- ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ζύνεσμεν,  
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὔτοι 960  
ἤλεγχον ἂν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν  
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτούς,  
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαρο-  
πώλους.

<sup>a</sup> περιπατεῖν (= "to expatiate upon") is R.'s conjecture for περίπατος of mss. He adds: "Dionysus is referring generally to the antidemocratical tendencies of the school to which Euripides belonged. His pupils mentioned in 967, Theramenes and Cleitophon, were both active promoters of the establishment of the Four Hundred."

<sup>b</sup> "Cycnus the son of Poseidon, and Memnon the son of the Morning, were allies of Priam in the Trojan war, coming, like Rhesus, in the splendour of barbaric trappings": R.

## THE FROGS, 948-963

EU. Then from the very opening lines  
no idleness was shown ;  
The mistress talked with all her might,  
the servant talked as much,  
The master talked, the maiden talked,  
the beldame talked.

**AES.** For such  
An outrage was not death your due ?

EU. No, by Apollo, no :  
That was my democratic way.

DI. Ah, let that topic go.  
Your record <sup>a</sup> is not there, my friend,  
particularly good.

EU. Then next I taught all these to speak.

AES. You did so, and I would  
That ere such mischief you had wrought,  
your very lungs had split.

EU. Canons of verse I introduced,  
and neatly chiselled wit ;
To look, to scan : to plot, to plan :  
to twist, to turn, to woo :
On all to spy ; in all to pry.

AES. You did : I say so too.

EV. I showed them scenes of common life,  
the things we know and see,  
Where any blunder would at once  
by all detected be.

I never blustered on, or took  
their breath and wits away

By Cynuses or Memnons<sup>b</sup> clad  
in terrible array,  
With bells upon their horses' heads,  
the audience to dismay.

# ARISTOPHANES

γνώσει δὲ τοὺς τούτου τε κάμου γ' ἑκατέρου  
μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς, 965  
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,  
οὐμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,  
ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον παραστῇ,  
πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κεῖος. 970

ΕΤ. τοιαῦτα μέντοι ἔγω φρονεῖν  
τούτοισιν εἰσηγησάμην,  
λογισμὸν ἐνθεῖς τῇ τέχνῃ  
καὶ σκέψιν, ὥστ' ἤδη νοεῖν  
ἅπαντα καὶ διειδέναι 975

τά τ' ἄλλα καὶ τὰς οἰκίας  
οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,  
κἀνασκοπεῖν, πῶς τοῦτ' ἔχει;  
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;

ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980  
ναίων ἅπας τις εἰσιῶν

κέκραγε πρὸς τοὺς οἰκέτας  
ζητεῖ τε, ποῦ ἔστιν ἡ χύτρα;  
τίς τὴν κεφαλὴν ἀπεδήδοκεν  
τῆς μαινίδος; τὸ τρύβλιον 985  
τὸ περυσινὸν τέθνηκέ μοι.

<sup>a</sup> An old-fashioned politician of some note at the time. Meg-  
aenetus is unknown. Manes is the name of the little statuette  
with which the game of κότταβος was played (cf. P. 1244), and  
possibly Megaenetus was fond of the game.

<sup>b</sup> The epithet refers to the legendary robber Sinis, who tied his  
victims to two pine-trees which he had bound together, and which,  
when let go, tore them limb from limb. Both epithets parody  
Aeschylean grandeur of description.

# THE FROGS, 964-986

Look at *his* pupils, look at mine :

and there the contrast view.  
Uncouth Megaenetus is his,

and rough Phormisius <sup>a</sup> too ;  
Great long-beard-lance-and-trumpet-men,  
flesh-tearers with the pine <sup>b</sup> :

But natty smart Theramenes,  
and Cleitophon are mine.

DI. Theramenes ? a clever man  
and wonderfully sly :

Immerse him in a flood of ills,  
he'll soon be high and dry,

" A Kian with a kappa, sir,  
not Chian with a chi." <sup>c</sup>

EU. I taught them all these knowing ways  
By chopping logic in my plays,  
And making all my speakers try  
To reason out the How and Why.  
So now the people trace the springs,  
The sources and the roots of things,  
And manage all their households too  
Far better than they used to do,  
Scanning and searching *What's amiss ?*  
And, *Why was that ?* And, *How is this ?*

DI. Ay, truly, never now a man  
Comes home, but he begins to scan ;  
And to his household loudly cries,  
*Why, where's my pitcher ? What's the matter ?*  
*'Tis dead and gone my last year's platter.*  
*Who gnawed these olives ? Bless the sprat,*  
*Who nibbled off the head of that ?*

<sup>c</sup> *i.e.* if the party he belonged to came to grief he would at once, like an adroit politician, find a new label for himself, which looked like the old one but might mean anything else he chose.



ποῦ τὸ σκόροδον τὸ χθιζινόν;  
 τίς τῆς ἐλάας παρέτραγεν;  
 τέως δ' ἀβελτερώτατοι,  
 κεχηνότες Μαμμάκυθοι,  
 Μελιτίδαι καθήντο.

990

ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ. [ἀντ.  
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως  
 μή σ' ὁ θυμὸς ἀρπάσας  
 ἐκτὸς οἴσει τῶν ἐλαῶν.

995

δεινὰ γὰρ κατηγόρηκεν.  
 ἀλλ' ὅπως, ὦ γεννάδα,  
 μὴ πρὸς ὀργὴν ἀντιλέξεις,  
 ἀλλὰ συστειλάς, ἄκροισι  
 χρώμενος τοῖς ἰστίοις,  
 εἶτα μᾶλλον μᾶλλον ἄξεις,  
 καὶ φυλάξεις,

1000

ἥνίκ' ἂν τὸ πνεῦμα λείον  
 καὶ καθεστηκὸς λάβῃς.

ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα  
 σεμνὰ

καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν  
 ἀφίει.

1005

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καὶ μου τὰ σπλάγχν'  
 ἀγανακτεῖ,  
 εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκη δ'  
 ἀπορεῖν με,  
 ἀπόκριναί μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα  
 ποιητήν;

<sup>a</sup> "Melitides was an Athenian of such remarkable stupidity, that his name in common speech was synonymous with a 'block-head'": R.

<sup>b</sup> The first line of the *Myrmidons* of Aeschylus: Schol.

## THE FROGS, 987–1008

*And where's the garlic vanished, pray,  
I purchased only yesterday?*

—Whereas, of old, our stupid youths  
Would sit, with open mouths and eyes,  
Like any dull-brained Mammacouths.<sup>a</sup>

CHOR. "All this thou beholdest, Achilles our boldest."<sup>b</sup>  
And what wilt thou reply? Draw tight the rein  
Lest that fiery soul of thine  
Whirl thee out of the listed plain,  
Past the olives,<sup>c</sup> and o'er the line.  
Dire and grievous the charge he brings.  
See thou answer him, noble heart,  
Not with passionate bickerings.  
Shape thy course with a sailor's art,  
Reef the canvas, shorten the sails,  
Shift them edgewise to shun the gales.  
When the breezes are soft and low,  
Then, well under control, you'll go  
Quick and quicker to strike the foe.<sup>d</sup>

O first of all the Hellenic bards  
high loftily-towering verse to rear,  
And tragic phrase from the dust to raise,  
pour forth thy fountain with right good cheer.

AES. My wrath is hot at this vile mischance,  
and my spirit revolts at the thought that I  
Must bandy words with a fellow like *him* :  
but lest he should vaunt that I can't reply—  
Come, tell me what are the points for which  
a noble poet our praise obtains.

<sup>c</sup> A row of them planted across the end of the Hippodrome.

a " 'Do not act in a stormy, tempestuous manner,' the Chorus say to Aeschylus ; ' wait till the breeze is calm and settled, and then more and more you can urge your ship against your opponent and be on your guard against his onset ' " : R.

# ARISTOPHANES

- ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιούμεν  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.
- ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποίηκας, 1010  
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπ-  
έδειξας,  
τί παθεῖν φήσεις ἄξιος εἶναι;
- ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.
- ΑΙΣ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ παρεδέξατο  
πρῶτον,  
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασι-  
πολίτας,  
μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ  
πανούργους, 1015  
ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους  
τρυφαλείας  
καὶ πῆληκας καὶ κνημίδας καὶ θυμοὺς ἑπταβοείους.
- ΔΙ. καὶ δὴ χωρεῖ τοῦτ' ἐπὶ τὸ κακόν· κρανοποιῶν αὖ μ'  
ἐπιτρίψει.
- ΕΥ. καὶ σὺ τί δράσας αὐτοὺς οὕτως γενναίους ἐξ-  
εδίδαξας;
- ΔΙ. Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος  
χαλέπαινε. 1020
- ΑΙΣ. δρᾶμα ποιήσας Ἄρεως μεστόν.
- ΔΙ. ποῖον;
- ΑΙΣ. τοὺς ἔπτ' ἐπὶ Θήβας·  
ὃ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δαΐιος εἶναι.
- ΔΙ. τοῦτ' ἐν σοὶ κακὸν εἵργασται· Θηβαίους γὰρ  
πεποίηκας  
ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ'  
οὐνεκα τύπτου.

# THE FROGS, 1009-1024

- EU. For his ready wit, and his counsels sage,  
and because the citizen folk he trains  
To be better townsmen and worthier men.
- AES. If then you have done the very reverse,  
I'ound noble-hearted and virtuous men,  
and altered them, each and all, for the worse,  
Pray what is the meed you deserve to get ?
- DI. Nay, ask not *him*. He deserves to die.
- AES. For just consider what style of men  
he received from me, great six-foot-high  
Heroical souls, who never would blench  
from a townsman's duties in peace or war ;  
Not idle loafers, or low buffoons,  
or rascally scamps such as now they are.  
But men who were breathing spears and helms,  
and the snow-white plume in its crested pride,  
The greave, and the dart, and the warrior's heart  
in its sevenfold casing of tough bull-hide.
- DI. He'll stun me, I know, with his armoury-work ;  
this business is going from bad to worse.
- EU. And how did you manage to make them so grand,  
exalted, and brave with your wonderful verse ?
- DI. Come, Aeschylus, answer, and don't stand mute  
in your self-willed pride and arrogant spleen.
- AES. A drama I wrote with the War-god filled.
- DI. Its name ?
- AES. 'Tis the *Seven against Thebes* that I mean.  
Which whoso beheld, with eagerness swelled  
to rush to the battlefield there and then.
- DI. O that was a scandalous thing you did !  
You have made the Thebans mightier men,  
More eager by far for the business of war.  
Now, therefore, receive this punch on the head.

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ'  
ἐτράπεσθε. 1025

εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα  
νικᾶν αἰετὸς τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, τὸν θρῆνον ἀκούσας περὶ Δαρείου  
τεθνεώτος,  
ὁ χορὸς δ' εὐθύς τὴν χεῖρ' ὠδὶ συγκρούσας εἶπεν  
ἱανοῖ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι  
γὰρ ἀπ' ἀρχῆς, 1030

ὥς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηνται.

Ὅρφειός μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων  
τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς,  
Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος  
Ὅμηρος

ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι  
χρήστ' ἐδίδαξε, 1035

τάξεις, ἀρετάς, ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε  
ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶην γοῦν, ἡνίκ'  
ἔπεμπεν,

τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ'  
ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοὶ πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ  
Λάμαχος ἥρως·

<sup>a</sup> The reference is to the invocation of the dead Darius, *Persae* 625-676. τὸν θρῆνον ἀκούσας is R.'s conjecture for the unmetrical ἡνίκ' ἤκοισα of mss.; but ἡνίκ' ἐλώκυσαν is perhaps better.



ὅθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς  
 ἐποίησεν,  
 Πατρόκλων, Τεύκρων θυμολέοντων, ἔν' ἐπαίροιμ' <sup>1040</sup>  
 ἄνδρα πολίτην  
 ἀντεκτείνειν αὐτὸν τούτοις, ὁπότεν σάλπιγγος  
 ἀκούσῃ.  
 ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποιοῦν πόρνας οὐδὲ  
 Σθενεβοίας,  
 οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πώποτ' ἐποίησα  
 γυναῖκα.

- ΕΥ. μὰ Δί', οὐ γὰρ ἐπῆν τῆς Ἀφροδίτης οὐδέν σοι.  
 ΑΙΣ. <sup>μηδὲ γ' ἐπείη.</sup> <sup>1045</sup>  
 ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλή πολλοῦ  
 ἵπικαθῆτο,  
 ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.  
 ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.  
 ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν  
 ἐπλήγῃς.  
 ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν  
 ἅμαὶ Σθενέβοιαι;  
 ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας <sup>1050</sup>  
 κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλε-  
 ροφόντας.  
 ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας  
 ξυνέθηκα;  
 ΑΙΣ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν χρή τὸ πονηρὸν  
 τὸν γε ποιητὴν,  
 καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ  
 παιδαρίοισιν

<sup>a</sup> The love of Phaedra for her stepson Hippolytus is the subject of the play of that name; and the adulterous love of Sthenoboea for Bellerophon was doubtless told in the lost *Sthenoboea*.





# ARISTOPHANES

ἔστι διδάσκαλος ὅστις φράζει, τοῖσιν δ' ἡβῶσι  
ποιηταί. 1055

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς  
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἔστι τὸ χρηστὰ  
διδάσκειν,

ὃν χρὴ φράζειν ἀνθρωπείως;

ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη  
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα  
τίκτειν.

καῶλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι  
χρῆσθαι. 1060  
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σεμνοτέ-  
ροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυμήνῳ σύ.

ΕΥ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχών,  
ἔν' ἐλείνοι  
τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας;

ΑΙΣ. οὐκ οὐκ ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ  
ταῦτα, 1065  
ἀλλ' ἐν ῥακίοις περιειλόμενος κλάει καὶ φησὶ  
πένεσθαι.

ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλων ἐρίων  
ὑπένερθε.

καὶ ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς  
ἀνέκυψεν.

ΑΙΣ. εἴτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,

---

<sup>a</sup> Lycabettus is an insulated rocky peak a little N.E. of Athens.

## THE FROGS, 1055–1069

For boys a teacher at school is found,  
but we, the poets, are teachers of men.  
We are BOUND things honest and pure to speak.

EU.                   And to speak great Lycabettuses,<sup>a</sup> pray,  
And massive blocks of Parnassian rocks,  
                          is *that* things honest and pure to say?  
In human fashion we ought to speak.

AES.                   Alas, poor witling, and can't you see  
That for mighty thoughts and heroic aims,  
                    the words themselves must appropriate be?  
And grander belike on the ear should strike  
                    the speech of heroes and godlike powers,  
Since even the robes that invest their limbs  
                    are statelier, grander robes than ours.  
Such was *my* plan : but when *you* began,  
                    you spoilt and degraded it all.

EU. How so ?  
AES. Your kings in tatters and rags you dressed,  
and brought them on, a beggarly show,  
To move, forsooth, our pity and ruth.

EU. And what was the harm, I should like to know.  
 AES. No more will a wealthy citizen now  
   equip for the state a galley of war <sup>b</sup>  
 He wraps his limbs in tatters and rags,  
   and whines *he is poor, too poor by far.*

DI. But under his rags he is wearing a vest,  
as woolly and soft as a man could wish.  
Let him gull the state, and he's off to the mart ;  
an eager, extravagant buyer of fish.  
AES. Moreover to prate, to harangue, to debate,  
is now the ambition of all in the state.

<sup>b</sup> To fit out a trireme provided by the state was one of the "public services" (λειτουργίαι) required of wealthy citizens.

\* Lit. "he pops up in the fish-market"; cf. *W.* 789.

ἣ ἔκενωσεν τὰς τε παλαιόστρας καὶ τὰς πυγὰς  
ἐνέτριψε 1070

τῶν μειρακίων στωμυλλομένων, καὶ τοὺς παράλους  
ἀνέπεισεν

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ', ἡνίκ'  
ἐγὼ ἔζων,  
οὐκ ἠπίσταντ' ἄλλ' ἢ μᾶζαν καλέσαι καὶ ῥυτταπαῖ  
εἰπεῖν.

ΔΙ. νῆ τὸν Ἀπόλλω, καὶ προσπαρδεῖν γ' εἰς τὸ στόμα  
τῷ θαλάμακι,

καὶ μινθῶσαι τὸν ξύσσιτον, κᾶκβὰς τινὰ λωποδυ-  
τῆσαι. 1075

νῦν δ' ἀντιλέγει κοῦκέτ' ἐλαύνει,

καὶ πλεῖ δευρὶ καῦθις ἐκείσε;

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτιός ἐστ';

οὐ προαγωγούς κατέδειξ' οὗτος,

καὶ τικτούσας ἐν τοῖς ἱεροῖς,

καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,

καὶ φασκούσας οὐ ζῆν τὸ ζῆν;

κᾶτ' ἐκ τούτων ἢ πόλις ἡμῶν

ὑπογραμματέων ἀνεμεστῶθη

καὶ βωμολόχων δημοπιθήκων

ἐξαπατώντων τὸν δῆμον αἰεί.

λαμπάδα δ' οὐδεὶς οἶός τε φέρειν

ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφauάνθην

Παναθηναίοισι γελῶν, ὅτε δῆ

βραδὺς ἀνθρωπός τις ἔθει κύψας

λευκός, πίων, ὑπολειπόμενος,

1090

<sup>a</sup> The rhythmical cry to which the oars kept time; cf. *W.* 909.

<sup>b</sup> Cf. 1477 n.

<sup>c</sup> i.e. the torch-race (λαμπαδηφορία) at the Panathenaea, which



# ARISTOPHANES

καὶ δεινὰ ποιῶν· κᾶθ' οἱ Κεραμῆς  
 ἐν ταῖσι πύλαις παῖουσ' αὐτοῦ  
 γαστέρα, πλευράς, λαγόνas, πυγὴν· 1095  
 ὁ δὲ τυπτόμενος ταῖσι πλατείαις  
 ὑποπερδόμενος  
 φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νείκος, ἄδρὸς ὁ πόλεμος  
 ἔρχεται. [στρ. 1100  
 χαλεπὸν οὖν ἔργον διαιρεῖν,  
 ὅταν ὁ μὲν τεῖνῃ βιαίως,  
 ὁ δ' ἐπαναστρέφειν δύνηται κἀπερείδεσθαι τορῶς.  
 ἀλλὰ μὴ 'ν ταῦτῳ καθῆσθον·  
 εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.  
 ὅ τι περ οὖν ἔχετον ἐρίζειν, 1105  
 λέγετον, ἔπιτον, ἀνά τε δέρετον,  
 τά τε παλαιὰ καὶ τὰ καινὰ,  
 κἀποκινδυνεύετον λεπτὸν τι καὶ σοφὸν λέγειν.  
 [ἀντ.  
 εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῇ 1110  
 τοῖς θεωμένοισιν, ὥς τὰ  
 λεπτὰ μὴ γνῶναι λεγόντων,  
 μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.  
 ἐστρατευμένοι γάρ εἰσι,  
 βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιὰ.  
 αἱ φύσεις τ' ἄλλως κράτισται, 1115  
 νῦν δὲ καὶ παρηκόνηνται.

<sup>a</sup> Dwellers in the Cerameicus.

<sup>b</sup> Because this was the second representation of the play (see Introduction), and "each has now got a book of the words (βιβλίον, 'libretto')." So R., but others explain more generally that all the audience are well-read.

## THE FROGS, 1093-1116

In the direst of straits ; and behold at the gates,  
The Ceramites <sup>a</sup> flapped him, and smacked him, and  
slapped him,  
In the ribs, and the loin, and the flank, and the groin,  
And still, as they spanked him, he puffed and he  
panted,  
Till at one mighty cuff, he discharged such a puff  
That he blew out his torch and levanted.

CHOR. Dread the battle, and stout the combat,  
mighty and manifold looms the war.  
Hard to decide is the fight they're waging,  
One like a stormy tempest raging,  
One alert in the rally and skirmish,  
clever to parry and foin and spar.  
Nay but don't be content to sit  
Always in one position only :  
many the fields for your keen-edged wit.  
On then, wrangle in every way,  
Argue, battle, be flayed and flay,  
Old and new from your stores display,  
Yca, and strive with venturesome daring  
something subtle and neat to say.

Fear ye this, that to-day's spectators  
lack the grace of artistic lore,  
Lack the knowledge they need for taking  
All the points ye will soon be making ?  
Fear it not : the alarm is groundless :  
that, be sure, is the case no more.  
All have fought the campaign ere this :  
Each a book of the words is holding ;  
never a single point they'll miss.<sup>b</sup>  
Bright their natures, and now, I ween,  
Newly whetted, and sharp, and keen.

# ARISTOPHANES

μηδὲν οὖν δείσητον, ἀλλὰ  
πάντ' ἐπέξιστον, θεατῶν γ' οὐνεχ', ὥς ὄντων σοφῶν.

ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,  
ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος 1120  
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.  
ἄσαφής γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιείς;

ΕΥ. πολλοὺς πάνυ.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
σωτῆρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΔΙ. τούτων ἔχεις ψέγειν τι;

ΕΥ. πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130

ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,  
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ' ;

ΔΙ. εἰ πείθῃ γ' ἐμοί.

ΕΥ. εὐθύς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον. 1135

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς;

ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει.

ΑΙΣ. πῶς φῆς μ' ἁμαρτεῖν;

ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

<sup>a</sup> Usually explained of the "trilogy" formed by the *Agamemnon*, *Choëphoroe* and *Eumenides*, but R. would exclude the *Agamemnon* and explain "the Orestes-group of plays." These opening lines of the *Choëphoroe* are not in the Medicean ms. but have been restored to their place from this passage.

## THE FROGS, 1117–1138

Dread not any defect of wit,  
Battle away without misgiving,  
sure that the audience, at least, are fit.

EV. Well then I'll turn me to your prologues now,  
Beginning first to test the first beginning  
Of this fine poet's plays. Why he's obscure  
Even in the enunciation of the facts.

DR. Which of them will you test?

EU. Many : but first  
Give us that famous one from the Oresteia.<sup>a</sup>

DR. ST! Silence all! Now, Aeschylus, begin.

AES. *Grave Hermes, witnessing a father's power,  
Be thou my saviour<sup>b</sup> and mine aid to-day,  
For here I come and hither I return.*

DR. Any fault there?

EU. A dozen faults and more.

DR. Eh ! why the lines are only three in all.

EV. But every one contains a score of faults.

DI. Now Aeschylus, keep silent ; if you don't  
You won't get off with three iambic lines.

AES. Silent for *him*!

DI. If *my* advice you'll take.

eu. Why, at first starting here's a fault skyhigh.

AES. (to Dio.) You see your folly? c

DI. Have your way ; I care not.

AES. (to Eur.) What is my fault?

EU. Begin the lines again.

AES. *Grave Hermes, witnessing a father's power—*

<sup>b</sup> Lit. "Hermes of the nether world (*i.e.* conductor of the shades to it) take to thyself thy father's power, and become my saviour," that is, as thy father is Ζεὺς σωτήρ, so be thou to me Ἑρμῆς σωτήρ; *cf.* the explanation given in 1146. ἐποπτεύειν from its use in the Eleusinian mysteries came to mean not only "gaze upon" but "participate in."

<sup>c</sup> i.e. in urging me to keep silent.



# ARISTOPHANES

- ΕΤ. οὐκουν 'Ορέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεώτος;
- ΑΙΣ. οὐκ ἄλλως λέγω. 1140
- ΕΤ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
- ΑΙΣ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν Ἑριούνιον  
Ἑρμῆν χθόνιον προσεῖπε, καδδήλου λέγων 1145  
ὅτιη πατρῶν τοῦτο κέκτῃται γέρας.
- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὰρ βουλόμην·  
εἰ γὰρ πατρῶν τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτως ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
- ΔΙ. πῶς δῖς;
- ΕΤ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω. 1155  
ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·  
ἦκω δὲ ταυτὸν ἐστὶ τῷ κατέρχομαι.
- ΔΙ. νῆ τὸν Δῖ', ὥσπερ γ' εἴ τις εἴποι γείτονι,  
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
- ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστρωμυλμένη 1160  
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.

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<sup>a</sup> E. gives the last three words of 1138 a meaning which they can bear, "that dost survey *my* father's realm." He then "asks why does Orestes at this solemn moment address Hermes as the surveyor of his father's realm. Does he mean that the god of craft was an onlooker, when Clytaemnestra by craft destroyed her husband?" : R.

# THE FROGS, 1139-1161

EU. And this beside his murdered father's grave  
Orestes speaks ?

AES. I say not otherwise.

EU. Then does he mean that when his father fell  
By craft and violence at a woman's hand,  
The god of craft was witnessing the deed ? <sup>a</sup>

AES. It was not he <sup>b</sup> : it was the Helper Hermes  
He called the grave : and this he showed by adding  
It was his sire's prerogative he held.

EU. Why this is worse than all. If from his father  
He held this office grave, why then—<sup>c</sup>

DI. He was  
A graveyard rifler on his father's side.

AES. Bacchus, the wine you drink is stale and fusty.<sup>d</sup>

DI. Give him another : (*to Eur.*) you, look out for faults.

AES. *Be thou my saviour and mine aid to-day,  
For here I come, and hither I return.*

EU. The same thing twice says clever Aeschylus.

DI. How twice ?

EU. Why, just consider : I'll explain.

" I come," says he ; and " I return," says he :  
It's the same thing, to " come " and to " return."

DI. Aye, just as if you said, " Good fellow, lend me  
A kneading trough : likewise, a trough to knead in." <sup>e</sup>

AES. It is not so, you everlasting talker,  
They're not the same, the words are right enough.

<sup>b</sup> *i.e.* not 'Ερμῆς δούλιος, one of his many titles, for which *cf.*  
*Pl.* 1153-70.

<sup>c</sup> " E. again misinterprets the words of Aeschylus, taking *πατρῶν γέρας* to refer to *χθόνιον*, whereas it refers to *ἐριούνιον*. Dionysus then breaks in with an unseemly joke. If Hermes is invoked *ἐπὶ τῷ τύμβῳ* as *χθόνιος* he must be a *τυμβωρύχος*, and this unsavoury business therefore is what he derived from his father " : R.

<sup>d</sup> *i.e.* as shown by the stupid joke it produces.

<sup>e</sup> Both *μάκτρα* and *κάρδοπος* describe the same thing.

# ARISTOPHANES

- ΔΙ. πῶς δὴ; δίδασον γάρ με καθ' ὃ τι δὴ λέγεις.
- ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·  
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·  
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165
- ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;  
ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·  
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.
- ΔΙ. εὖ νῆ τὸν Ἑρμῆν· ὃ τι λέγεις δ' οὐ μανθάνω.  
ΕΥ. πέραινε τοίνυν ἕτερον.
- ΔΙ. ἴθι πέραινε σύ, 1170  
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
- ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ  
κλύειν, ἀκοῦσαι.
- ΕΥ. τοῦθ' ἕτερον αὖ δις λέγει,  
κλύειν, ἀκοῦσαι, ταυτὸν ὃν σαφέστατα.
- ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μόχθηρε σύ, 1175  
οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.
- ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;  
ΕΥ. ἐγὼ φράσω·  
καὶν που δις εἶπω ταυτόν, ἢ στοιβῆν ἴδης  
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
- ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἄλλ' ἀκουστέα 1180  
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
- ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,  
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,  
ὄντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη  
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγενῆσθαι. 1185  
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;
- ΕΥ. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.

<sup>a</sup> E. claims that *κατελθεῖν* can only be used properly of a person who is formally recalled from exile.

<sup>b</sup> Referring to the last farewell to the dead at a funeral; cf.

# THE FROGS, 1162-1187

- DI. How so ? inform me how you use the words.  
 AES. A man, not banished from his home, may " come " To any land, with no especial chance.  
 A home-bound exile both " returns " and " comes."
- DI. O good, by Apollo !  
 What do you say, Euripides, to that ?
- EU. I say Orestes never did " return." <sup>a</sup>  
 He came in secret : nobody recalled him.
- DI. O good, by Hermes !  
 (*Aside*) I've not the least suspicion what he means.
- EU. Repeat another line.
- DI. Ay, Aeschylus,  
 Repeat one instantly : *you*, mark what's wrong.
- AES. *Now on this funeral mound I call my father  
 To hear, to hearken.*
- EU. There he is again.  
 To " hear," to " hearken " ; the same thing, exactly.
- DI. Aye, but he's speaking to the dead, you knave,  
 Who cannot hear us though we call them thrice.<sup>b</sup>
- AES. And how do you make *your* prologues ?
- EU. You shall hear ;  
 And if you find one single thing said twice,  
 Or any useless padding, spit upon me.
- DI. Well, fire away : I'm all agog to hear  
 Your very accurate and faultless prologues.
- EU. *A happy man was Oedipus at first—<sup>c</sup>*
- AES. Not so, by Zeus ; a most unhappy man.  
 Who, not yet born nor yet conceived, Apollo  
 Foretold would be his father's murderer.  
 How could *he* be a happy man at first ?
- EU. *Then he became the wretchedest of men.*
- Hom. *Od.* ix. 65 ἐράπων τοῖς ἑκάστων ἀνδράσι | οἳ θάνατον, Virg. *Aen.* vi. 506 *Manes ter voce vocavi.*  
<sup>c</sup> This and 1187 are the first two lines of the *Antigone* of Euripides.

# ARISTOPHANES

- ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.  
 πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον  
 χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190  
 ἵνα μὴ ἵκτραφείς γένοιτο τοῦ πατρὸς φονεύς.  
 εἶθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὴν πόδε·  
 ἔπειτα γραῦν ἔγῃμεν αὐτὸς ὢν νέος,  
 καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·  
 εἶτ' ἐξετύφλωσεν αὐτόν.
- ΔΙ. εὐδαίμων ἄρ' ἦν, 1195  
 εἰ κάστρατῆγησέν γε μετ' Ἑρασινίδου.
- ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.
- ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κίνισω  
 τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς  
 ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200·
- ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;
- ΑΙΣ. ἐνὸς μόνου.  
 ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,  
 καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,  
 ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.
- ΕΥ. ἰδού, σὺ δείξεις;
- ΑΙΣ. φημί.
- ΔΙ. καὶ δὴ χρὴ λέγειν. 1205
- ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,  
 ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
 Ἄργος κατασχών
- ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΕΥ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
- ΔΙ. λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν. 1210
- ΕΥ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς

\* "Dionysus is alluding to the last words of Aeschylus, ἐξετύφλωσεν αὐτόν. 'There indeed he was lucky,' interprets Dionysus, 'if at least he was one of the colleagues of Erasinides.' For had

# THE FROGS, 1188-1211

AES. Not so, by Zeus ; he never ceased to be.  
 No sooner born, than they exposed the babe,  
 (And that in winter), in an earthen crock,  
 Lest he should grow a man, and slay his father.  
 'Then with both ankles pierced and swoln, he limped  
 Away to Polybus : still young, he married  
 An ancient crone, and her his mother too.  
 Then scratched out both his eyes.

DI. Happy indeed  
 Had he been Erasinides's colleague !<sup>a</sup>

EU. Nonsense ; I say my prologues are first-rate.

AES. Nay then, by Zeus, no longer line by line  
 I'll maul your phrases : but with heaven to aid  
 I'll smash your prologues with a bottle of oil.

EU. You mine with a bottle of oil ?

AES. With only one.  
 You frame your prologues so that each and all  
 Fit in with a " bottle of oil," or " coverlet-skin,"  
 Or " reticule-bag." I'll prove it here, and now.

EU. You'll prove it ? You ?

AES. I will.

DI. Well then, begin.<sup>b</sup>

EU. *Aegyptus, sailing with his fifty sons,  
 As ancient legends mostly tell the tale,  
 Touching at Argos*

AES. Lost his bottle of oil.

EU. Hang it, what's that ? Confound that bottle of oil !

DI. Give him another : let him try again.

EU. *Bacchus, who, clad in fawnskins, leaps and bounds*

he been blind, he would not have joined the fleet (cf. 192) ; would not have won the battle of Arginusae ; would not have fallen a victim, as Erasinides did, to the madness of the Athenian people" : R.

<sup>b</sup> Six prologues are brought to the test, and in each, before the third line is concluded, the fatal tag *ληκίθιον ἀπώλεσεν* completes both the grammar and the metre.

# ARISTOPHANES

καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα  
πηδᾶ χορεύων,

ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.

ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 1215

τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.

οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·

ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,

ἢ δυσγενὴς ὦν

ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδη,

ΕΥ. τί ἔστιν;

ΔΙ. ὑφέσθαι μοι δοκεῖ· 1220

τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.

ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·

νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.

ΔΙ. ἴθι δὴ λέγ' ἕτερον καπέχου τῆς ληκύθου.

ΕΥ. Σιδώνιον ποτ' ἄστυ Κάδμος ἐκλιπὼν 1225

Ἀγήνορος παῖς

ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,

ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΥ. τὸ τί;

ἐγὼ πρίωμαι τῷδ'·

ΔΙ. εἰάν πείθῃ γ' ἐμοί.

ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔχω λέγειν 1230

ἢν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολῶν

θοαῖσιν ἵπποις

ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὄρᾳς, προσῆψεν αὖθις αὖ τὴν λήκυθον.

ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ· 1235

# THE FROGS, 1212-1235

*With torch and thyrsus in the choral dance  
Along Parnassus*

- AES.                               Lost his bottle of oil.
- DI. Ah me, we are stricken <sup>a</sup>—with that bottle again !
- EU. Pooh, pooh, that's nothing. I've a prologue here,  
He'll never tack his bottle of oil to this :  
*No man is blest in every single thing.  
One is of noble birth, but lacking means.  
Another, baseborn,*
- AES.                               Lost his bottle of oil.
- DI. Euripides !
- EU.                               Well ?
- DI.                               Lower your sails, my boy ;  
This bottle of oil is going to blow a gale.
- EU. O, by Demeter, I don't care one bit ;  
Now from his hands I'll strike that bottle of oil.
- DI. Go on then, go : but ware the bottle of oil.
- EU. *Once Cadmus, quitting the Sidonian town,  
Agenor's offspring*
- AES.                               Lost his bottle of oil.
- DI. O pray, my man, buy off that bottle of oil,  
Or else he'll smash our prologues all to bits.
- EU. I buy of *him* ?
- DI.                               If *my* advice you'll take.
- EU. No, no, I've many a prologue yet to say,  
To which he can't tack on his bottle of oil.  
*Pelops, the son of Tantalus, while driving  
His mares to Pisa*
- AES.                               Lost his bottle of oil.
- DI. There ! he tacked on the bottle of oil again.  
O for heaven's sake, pay him its price, dear boy ;

<sup>a</sup> The tragic cry of Agamemnon (Aesch. *Ag.* 1343) and Clytaemnestra (Soph. *El.* 1415) when murdered.



# ARISTOPHANES

- λήψει γὰρ ὀβολοῦ πάνυ καλήν τε καὶ αἰσθήν.  
 ΕΥ. μὰ τὸν Δι' οὐπω γ' ἔτι γὰρ εἰσὶ μοι συχνοί.  
 Οἰνεὺς ποτ' ἐκ γῆς
- ΑΙΣ. ληκύθιον ἀπώλεσεν.  
 ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
 Οἰνεὺς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν, 1240  
 θύων ἀπαρχὰς
- ΑΙΣ. ληκύθιον ἀπώλεσεν.  
 ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφείλετο;  
 ΕΥ. ἔασον, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.  
 Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο,  
 ΔΙ. ἀπολεῖ σ'· ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. 1245  
 τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου  
 ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.  
 ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.  
 ΕΥ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν  
 μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' αἰί. 1250
- ΧΟ. τί ποτε πρᾶγμα γενήσεται;  
 φροντίζειν γὰρ ἔγωγ' ἔχω,  
 τίν' ἄρα μέμψιν ἐποίσει  
 ἀνδρὶ τῷ πολὺ πλείστα δὴ  
 καὶ κάλλιστα μέλη ποιή- 1255  
 σαντι τῶν ἔτι νυνί.  
 θαυμάζω γὰρ ἔγωγ' ὅπη  
 μέμψεται ποτε τοῦτον  
 τὸν βακχεῖον ἄνακτα,  
 καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260
- ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.  
 εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

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\* E. attacks the choral songs of Aeschylus as monotonous :  
 commence how they may his lines are constantly gliding into the

# THE FROGS, 1236-1262

You'll get it for an obol, spick and span.

EU. Not yet, by Zeus ; I've plenty of prologues left.  
*Oeneus once reaping*

AES. Lost his bottle of oil.

EU. Pray let me finish one entire line first.  
*Oeneus once reaping an abundant harvest,  
Offering the firstfruits*

AES. Lost his bottle of oil.

DI. What, in the act of offering ? Fie ! Who stole it ?

EU. O don't keep bothering ! Let him try with this !  
*Zeus, as by Truth's own voice the tale is told,*

DI. No, he'll cut in with " Lost his bottle of oil ! "  
Those bottles of oil on all your prologues seem  
To gather and grow, like styes upon the eye.  
Turn to his melodies now for goodness' sake.

EU. O I can easily show that he's a poor  
Melody-maker ; makes them all alike.

CHOR. What, O what will be done !  
Strange to think that he dare  
Blame the bard who has won,  
More than all in our days,  
Fame and praise for his lays,  
Lays so many and fair.  
Much I marvel to hear  
What the charge he will bring  
'Gainst our tragedy king ;  
Yea for himself do I fear.

EU. Wonderful lays ! O yes, you'll see directly.  
I'll cut down all his metrical strains to one.<sup>a</sup>

Iliomic hexameter. Then he quotes five which are all identical with the last twelve syllables of such a line as τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς. The whole of the discussion on metres which follows is examined fully by R. in his Introduction.

# ARISTOPHANES

ΔΙ. καὶ μὴν λογιόυμαι ταῦτα τῶν ψήφων λαβών.

(Διαύλιον. Πρὸς αὐλεῖ τις.)

ΕΥ. Φθιώτ' Ἀχιλεῦ, τί ποτ' ἀνδροδάϊκτον ἀκούων,  
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν; 1265  
 Ἑρμῶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.  
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτῳ.

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρείως πολυκοίρανε μάνθανέ  
 μου παῖ. 1270  
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΥ. εὐφамεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας  
 οἴγειν.  
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν 1275  
 κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.  
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.  
 ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·  
 ὑπὸ τῶν κόπων γὰρ τῷ νεφρῷ βουβωνιῶ. 1280

ΕΥ. μή, πρίν γ' ἂν ἀκούσης χᾶτέραν στάσιν μελῶν  
 ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.

ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἥβας. 1285  
 τὸ φλαττοθραττοφλαττόθρατ.

<sup>a</sup> This, says the Scholiast, is from the *Myrmidons* of Aeschylus and probably 1265 followed it there where it makes sense (ἀνδ. κόπον = "a man-splitting blow"), though afterwards E. repeats it merely because it reproduces the metre  $\cup \mid - \cup \mid - \cup \mid - \cup$  | — he is criticizing.

<sup>b</sup> "As each successive line is brought within the ἰή κόπον metre, Dionysus reckons it a κόπος or blow for Aeschylus": R.

<sup>c</sup> D. has got tired of the ἰή κόπον accompaniment, so E. gives

# THE FROGS, 1263-1286

DI. And I, I'll take some pebbles, and keep count.

(*A slight pause, during which the music of a flute is heard. The music continues to the end of line 1277 as an accompaniment to the recitative.*)

EU. Lord of Phthia, Achilles, *why hearing the voice of the hero-dividing*<sup>a</sup>

*Hah ! smiting ! approachest thou not to the rescue ?*

We, by the lake who *abide, are adoring our ancestor Hermes.*

*Hah ! smiting ! approachest thou not to the rescue ?*

DI. O Aeschylus, twice art thou smitten !<sup>b</sup>

EU. Harken to me, great king ; yea, harken *Atreides, thou noblest of all the Achaeans.*

*Hah ! smiting ! approachest thou not to the rescue ?*

DI. Thrice, Aeschylus, thrice art thou smitten !

EU. Hush ! the bee-wardens are here : they *will quickly the Temple of Artemis open.*

*Hah ! smiting ! approachest thou not to the rescue ?*

I will expound (for *I know it*) the omen the chieftains encountered.

*Hah ! smiting ! approachest thou not to the rescue ?*

DI. O Zeus and King, the terrible lot of smittings !

I'll to the bath : I'm very sure my kidneys  
Are quite inflamed and swoln with all these smittings.

EU. Wait till you've heard another batch of lays  
Culled from his lyre-accompanied melodies.

DI. Go on then, go : but no more smittings, please.<sup>c</sup>

EU. How the twin-throned powers of *Achaea, the lords of the mighty Hellenes.*<sup>d</sup>

(*phlattothrattophlattothrat !*)

him one with the lyre (represented by *φλαττόθρατ*), and a slightly different variety of hexameter endings (see R.'s Introduction).

<sup>a</sup> Line 1285 is made up from Aesch. *Ag.* 108, 109, and 1289 from *Ag.* 111, 112.

# ARISTOPHANES

Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει.

τὸ φλαττοθραττοφλαττόθρατ.

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις.

τὸ φλαττοθραττοφλαττόθρατ.

1290

κυρεῖν παρασχὼν ἱταμαῖς κυσὶν ἀεροφοίοις.

τὸ φλαττοθραττοφλαττόθρατ.

τὸ συγκλινές τ' ἐπ' Αἴαντι.

τὸ φλαττοθραττοφλαττόθρατ.

1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἥ  
πόθεν συνέλεξας ἱμονιοστροφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ  
ἤνεγκον αὖθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ  
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων.

1300

οὗτος δ' ἀπὸ πάντων μελοφορεῖ πορνωδικῶν,  
σκολίων Μελήτου, Καρικῶν αὐλημάτων,  
θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.

ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ

λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις

1305

αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,

πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ἄδεν μέλη.

ΔΙ. αὐτὴ ποθ' ἡ Μοῦσ' οὐκ ἐλεσβιάζεν, οὔ.

---

<sup>a</sup> Clearly a compliment to the old *Μαραθωνομάχης*, whose "strains" might perhaps suggest the "cable-twister's" art, but were certainly heroic. The Scholiast curiously says that *φλατ* suggests *φλέως* a reed which grew in the marshes of Marathon, and, like hemp, may have been used to make cables.

Sendeth *the Sphinx, the unchancy, the chieftainness  
bloodhound.*

O phlattothrattophlattothrat !  
Launcheth fierce with brand *and hand the avengers  
the terrible eagle.*

O phlattothrattophlattothrat !  
So for the *swift-winged hounds of the air he provided  
a booty.*

O phlattothrattophlattothrat !  
The throng down-bearing on Aias.

O phlattothrattophlattothrat !

DI. Whence comes that phlattothrat? From Marathon,<sup>a</sup> or  
Where picked you up these cable-twister's strains?

AES. From noblest source for noblest ends<sup>b</sup> I brought them,  
Unwilling in the Muses' holy field

The self-same flowers as Phrynichus to cull.  
But *he* from all things rotten draws his lays,<sup>c</sup>  
From Carian flutings, catches of Meletus,<sup>d</sup>  
Dance-music, dirges. You shall hear directly.

Bring me the lyre. Yet wherefore need a lyre  
For songs like these? Where's she that bangs and  
jangles

Her castanets? Euripides's Muse,  
Present yourself: <sup>e</sup> fit goddess for fit verse.

DI. The Muse herself can't be a wanton? No!

<sup>b</sup> *i.e.* from the epic of Homer to the Athenian drama.

<sup>c</sup> *μελοφορεῖ πορνωδικῶν* is R.'s suggestion for the impossible *μέν  
φέρει πορνιδίων* of MSS.

<sup>d</sup> A tragic poet, afterwards one of the accusers of Socrates, but  
who also seems to have written erotic *σκόλια*. The *Καρίων αὐλήματα*  
are probably of the same type.

<sup>e</sup> "An actor enters, personating a flaunting harlot, and clash-  
ing oyster-shells together. Aeschylus hails him as the Muse of  
Euripides": R.

# ARISTOPHANES

ΑΙΣ. ἀλκύνες, αἱ παρ' ἀενάοις θαλάσ-  
σης κύμασι στωμύλλετε,  
τέγγουσαι νοτίοις πτερῶν  
ῥάνισι χροά δροσιζόμεναι. 1310

αἱ θ' ὑπωρόφιοι κατὰ γωνίας  
εἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες  
ἱστότονα πηνίσματα. 1315

κερκίδος αἰδοῦ μελέτας.

ἦν' ὁ φίλαυλος ἔπαλλε δελ-  
φῖς πρῶραις κυανεμβόλοις.

μαντεῖα καὶ σταδίους.

οἰνάνθας γάνος ἀμπέλου,  
βότρυνος ἔλिका παυσίπονον.  
περίβαλλ', ὦ τέκνον, ὠλένας.  
ὄρῃς τὸν πόδα τόνδ'; 1320

ΔΙ. ὄρῳ.

ΑΙΣ. τί daί; τοῦτον ὄρῃς;

ΔΙ. ὄρῳ.

ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν  
τολμᾷς τὰμὰ μέλη ψέγειν,  
ἀνὰ τὸ δωδεκαμήχανον  
Κυρήνης μελοποιῶν; 1325

τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι

---

\* "The lyrics of Euripides are now criticized as corrupting the noble simplicity of the ancient metres, by the introduction of affected novelties and dainty little devices, like the tricks of a harlot, ἀνὰ τὸ δωδεκαμήχανον Κυρήνης, as Aeschylus says below": R. How the quotations which follow offend metrical or other laws is obscure, but is fully discussed by R. in his Introduction.

## THE FROGS, 1309-1329

AES. Halcyons, who by the ever-rippling <sup>a</sup>  
Waves of the sea are babbling,  
Dewing your plumes with the drops that fall  
From wings in the salt spray dabbling.

Spiders, ever with twir-r-r-r-r-ling fingers  
Weaving the warp and the woof,  
Little, brittle, network, fretwork,  
Under the coigns of the roof.

The minstrel shuttle's care.

Where in the front of the dark-prowed ships  
Yarely the flute-loving dolphin skips.

Races here and oracles there.

And the joy of the young vines smiling,  
And the tendril of grapes, care-beguiling.  
O embrace me, my child, O embrace me.

(*To Dio.*) You see this foot? <sup>b</sup>

DI.

I do.

AES. And this? <sup>c</sup>

DI.

And that one too.

AES. (*to Eur.*) You, such stuff who compile,  
Dare my songs to upbraid;  
You, whose songs in the style  
Of Cyrene's embraces are made.<sup>d</sup>

So much for them: but still I'd like to show

<sup>b</sup> *i.e.* περιβαλλ', an anapaestic foot, whereas "the base of a glyconic line should be a spondee, and, in his indignation, Aeschylus advances his own foot": R.

<sup>c</sup> In this line Aeschylus plays up to D.'s joke, and points to his other real foot.

<sup>d</sup> *i.e.* are full of as many tricks as the courtesan Cyrene practises.



# ARISTOPHANES

τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον.	1330
ὦ Νυκτὸς κελαινοφαῆς	
ὄρφνα, τίνα μοι	
δύστανον ὄνειρον	
πέμπεις ἐξ ἀφανοῦς,	
Ἄϊδα πρόπολον,	
ψυχὰν ἄψυχον ἔχοντα,	
μελαίνας Νυκτὸς παῖδα,	1335
φρικώδη δεινὰν ὄψιν,	
μελανονεκνεύμονα,	
φόνια φόνια δερκόμενον,	
μεγάλους ὄνυχας ἔχοντα.	
ἀλλὰ μοι, ἀμφίπολοι, λύχνον ἄψατε	
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ,	
ὥς ἂν θεῖον ὄνειρον ἀποκλύσω.	1340
ἰὼ πόντιε δαῖμον,	
τοῦτ' ἐκεῖν· ἰὼ ξύννοικοι,	
τάδε τέρατα θεάσασθε.	
τὸν ἀλεκτρύονα μου συναρπάσασα	
φρούδη Γλύκη.	
Νύμφαι ὀρεσσίγονοι,	
ὦ Μανία, ξύλλαβε.	1345
ἐγὼ δ' ἂν τάλαινα προσέχουσ' ἔτυχον	
ἐμμαντῆς ἔργοισι,	
λίνου μεστὸν ἄτρακτον	
εἰεἰεἰεἰεἰεἰλίσσουσα χεροῖν,	
κλωστήρα ποιοῦσ', ὅπως	
κνεφαῖος εἰς ἀγορὰν	1350

---

<sup>a</sup> "Aeschylus now improvises a lyrical monologue, in the style and to a great extent in the very words of Euripides. It is a satire on the trivial incidents around which Euripides was accustomed

# THE FROGS, 1330-1350

The way in which your monodies are framed.

" O darkly-light mysterious Night,<sup>a</sup>

What may this Vision mean,

Sent from the world unseen

With baleful omens rife ;

A thing of lifeless life,

A child of sable night,

A ghastly curdling sight,

In black funereal veils,

With murder, murder in its eyes,

And great enormous nails ?

Light ye the lanterns, my maidens,

and dipping your jugs in the stream,

Draw me the dew of the water,

and heat it to boiling and steam ;

So will I wash me away the ill effects of my dream.

God of the sea !

My dream's come true.<sup>b</sup>

Ho, lodgers, ho,

This portent view.

Glyce has vanished, carrying off my cock,

My cock that crew !

O Mania,<sup>c</sup> help ! O Oreads of the rock

Pursue ! pursue !

For I, poor girl, was working within,

Holding my distaff heavy and full,

Twir-r-r-r-r-ling my hand as the threads I spin,

Weaving an excellent bobbin of wool ;

Thinking ' To-morrow I'll go to the fair,

to throw the grace and dignity of tragic diction. A poor spinning-girl has a bad dream, and when she wakes finds (1342) that Glyce has absconded with her cock " : R.

<sup>b</sup> τοῦτ' ἐκεῖνο = " this then is what *that* (the dream) meant."

<sup>c</sup> Another spinning-girl, but associated with the mountain-born Nymphs in the spirit of caricature.

# ARISTOPHANES

φέρουσ' ἀποδοίμαν·

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα

κουφοτάταις πτερύγων ἀκμαῖς·

ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,

δάκρυα δάκρυά τ' ἀπ' ὀμμάτων

ἔβαλον ἔβαλον ἅ τλάμων.

1355

ἄλλ', ὦ Κρήτες, Ἰδας τέκνα,

τὰ τόξα λαβόντες ἐπαμύνατε,

τὰ κῶλά τ' ἀμπάλλετε, κυ-

κλούμενοι τὴν οἰκίαν.

ἄμα δὲ Δίκτυννα παῖς

Ἄρτεμις καλὰ

τὰς κυνίσκας ἔχουσ' ἐλθέτω

1360

διὰ δόμων πανταχῇ.

σὺ δ', ὦ Διός, διπύρους ἀνέχουσα

λαμπάδας ὀξύτάτας χει-

ροῖν, Ἑκάτα, παράφηνον

ἐς Γλύκης, ὅπως ἂν

εἰσελθοῦσα φωράσω.

ΔΙ. πάνσασθον ἤδη τῶν μελῶν.

ΑΙΣ. καῖμοιγ' ἄλις.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,

1365

ὅπερ ἐξελέγξει τὴν ποίησιν νῶν μόνον·

τὸ γὰρ βάρος νῶν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἔτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με

ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΘ. ἐπίπονοί γ' οἱ δεξιοί.

1370

τόδε γὰρ ἕτερον αὖ τέρας

νεοχμόν, ἀτοπίας πλέων,

<sup>a</sup> "Reduplications of this kind are everywhere found in Euripides: ἀτεκνον, ἀτεκνον, ἔλαβεν, ἔλαβεν, Ion 790": R.

## THE FROGS, 1351-1372

In the dusk of the morn, and be selling it there.'  
But he to the blue upflew, upflew,  
On the lightliest tips of his wings outspread ;  
To me he bequeathed but woe, but woe,<sup>a</sup>  
And tears, sad tears, from my eyes o'erflow,  
Which I, the bereaved, must shed, must shed.  
O children of Ida, sons of Crete,  
Grasping your bows to the rescue come ;  
Twinkle about on your restless feet,  
Stand in a circle around her home.  
O Artemis, thou maid divine,  
Dictynna, huntress, fair to see,  
O bring that keen-nosed pack of thine,  
And hunt through all the house with me.  
O Hecate, with flameful brands,<sup>b</sup>  
O Zeus's daughter, arm thine hands,  
Those swiftest hands, both right and left ;  
Thy rays on Glyce's cottage throw  
That I serenely there may go,  
And search by moonlight for the theft."

DI. Enough of both your odes.

AES. Enough for me.

Now would I bring the fellow to the scales.  
That, that alone, shall test our poetry now,  
And prove whose words are weightiest, his or mine.

DI. Then both come hither, since I needs must weigh  
The art poetic like a pound of cheese.<sup>c</sup>

CHOR. O the labour these wits go through !  
O the wild, extravagant, new,  
Wonderful things they are going to do !

<sup>b</sup> " Hecate, as connected with the moon, is always described as carrying lights in her hands " : R.

<sup>c</sup> *Here a large balance is brought out and placed upon the stage.*

# ARISTOPHANES

ὁ τίς ἂν ἐπενόησεν ἄλλος;  
 μὰ τόν, ἐγὼ μὲν οὐδ' ἂν εἴ τις  
 ἔλεγέ μοι τῶν ἐπιτυχόντων,  
 ἐπιθόμην, ἀλλ' ὥόμην ἂν  
 αὐτὸν αὐτὰ ληρεῖν.

1375

- ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',  
 ΑΙΣ. καὶ ΕΥ. ἰδοῦ.  
 ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἶπατον,  
 καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω. 1380  
 ΑΙΣ. καὶ ΕΥ. ἐχόμεθα.  
 ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.  
 ΕΥ. εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.  
 ΑΙΣ. Σπερχιεῖ ποταμὲ βουνόμοι τ' ἐπιστροφαί.  
 ΔΙ. κόκκυ, μεθεῖτε· καὶ πολὺ γε κατωτέρω  
 χωρεῖ τὸ τοῦδε.  
 ΕΥ. καὶ τί ποτ' ἐστὶ ταῦτιον;  
 ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς  
 ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,  
 σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.  
 ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.  
 ΔΙ. λάβεσθε τοίνυν αὐθις.  
 ΑΙΣ. καὶ ΕΥ. ἦν ἰδοῦ.  
 ΔΙ. λέγε.  
 ΕΥ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος. 1390  
 ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρά.  
 ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδ' γ' αὖ ρέπει·  
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.  
 ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1395  
 ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.

<sup>a</sup> Each holds his own scale steady while he speaks his line into it.

## THE FROGS, 1373-1396

Who but they would ever have thought of it ?  
 Why, if a man had happened to meet me  
 Out in the street, and intelligence brought of it,  
 I should have thought he was trying to cheat me ;  
 Thought that his story was false and deceiving.  
 That were a tale I could never believe in.

DI. Each of you stand beside his scale.

AES. and EU. We're here.

DI. And grasp it firmly whilst ye speak your lines,<sup>a</sup>  
 And don't let go until I cry " Cuckoo."

AES. and EU. Ready !

DI. Now speak your lines into the scale.

EU. *O that the Argo had not winged her way—<sup>b</sup>*

AES. *River Spercheus, cattle-grazing haunts—*

DI. Cuckoo ! let go. O look, by far the lowest  
 His scale sinks down.

EU. Why, how came that about ?

DI. He threw a river in, like some wool-seller  
 Wetting his wool, to make it weigh the more.  
 But *you* threw in a light and wingèd word.

EU. Come, let him match another verse with mine.

DI. Each to his scale.

AES. and EU. We're ready.

DI. Speak your lines.

EU. *Persuasion's only shrine <sup>c</sup> is eloquent speech.*

AES. *Death loves not gifts, alone amongst the gods.*

DI. Let go, let go. Down goes his scale again.  
 He threw in Death, the heaviest ill of all.

EU. And I Persuasion, the most lovely word.

DI. A vain and empty sound, devoid of sense.

<sup>b</sup> The first line of the *Medea*. None of the other lines quoted is from an extant play.

<sup>c</sup> Peitho had an actual shrine at Athens.

## ARISTOPHANES

- ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,  
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
- ΕΥ. φέρε ποῦ τοιοῦτο δητὰ μουστί; ποῦ;
- ΔΙ. φράσω·  
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα. 1400  
λέγοντ' ἄν, ὥς αὕτη ὅτι λοιπὴ σφῶν στάσις.
- ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.
- ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.
- ΔΙ. ἐξηπάτηκεν αὖ σέ καὶ νῦν.
- ΕΥ. τῷ τρόπῳ;
- ΔΙ. δὴν ἄρματ' εἰσήνεγκε καὶ νεκρῷ δύο, 1405  
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
- ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν  
αὐτός, τὰ παιδί, ἡ γυνή, Κηφισοφῶν,  
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·  
ἐγὼ δὲ δὴν ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
- ΔΙ. ἄνδρες φίλοι, καὶ γὰρ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἐχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἡδομαι.
- ΠΛΟΥΤΩΝ. οὐδὲν ἄρα πράξεις ὦνπερ ἦλθες οὐνεκα;
- ΔΙ. εἰάν δὲ κρίνω;
- ΠΛ. τὸν ἕτερον λαβὼν ἄπει, 1415  
ὁπότερον ἂν κρίνης, ἢν' ἔλθης μὴ μάτην.
- ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατῆλθον ἐπὶ ποιητῆν.
- ΕΥ. τοῦ χάριν;
- ΔΙ. ἢν' ἡ πόλις σωθείσα τοὺς χοροὺς ἄγῃ.  
ὁπότερος οὖν ἂν τῇ πόλει παραινέσκειν 1420

<sup>a</sup> In his *Telephus* Euripides had introduced the Achaean heroes playing at dice, and the scene had been so jeered at that he suppressed it in a revised edition. So D. maliciously offers him a line from it.

# THE FROGS, 1397-1420

Think of some heavier-weighted line of yours,  
To drag your scale down : something strong and big.

EU. Where have I got one ? Where ? Let's see.

DI. I'll tell you.

" *Achilles threw two singles and a four.*"<sup>a</sup>

Come, speak your lines : this is your last set-to.

EU. *In his right hand he grasped an iron-clamped mace.*

AES. *Chariot on chariot, corpse on corpse was hurled.*

DI. There now ! again he has done you.

EU. Done me ? How ?

DI. He threw two chariots and two corpses in ;  
Five-score Egyptians<sup>b</sup> could not lift that weight.

AES. No more of " line for line " ; let him—himself,  
His children, wife, Cephisophon—get in,  
With all his books collected in his arms,<sup>c</sup>  
Two lines of mine shall outweigh the lot.

DI. Both are my friends ; I can't decide between them :  
I don't desire to be at odds with either :  
One is so clever, one delights me so.

PLUTO. Then you'll effect nothing for which you came ?

DI. And how, if I decide ?

PL. Then take the winner ;  
So will your journey not be made in vain.

DI. Heaven bless your Highness ! Listen, I came down  
After a poet.

EU. To what end ?

DI. That so  
The city, saved, may keep her choral games.<sup>d</sup>  
Now then, whichever of you two shall best

<sup>b</sup> Supposed to be good at carrying burdens ; cf. *Αιγύπτιος*  
*πλινθοφόρος* B. 1133.

<sup>c</sup> Cf. 943-4.

<sup>d</sup> The city needs Aeschylus not merely as a poet but as a counsellor in her extreme need, when she fears that her choruses may be silenced for ever ; cf. 1501, 1530, and see R.



# ARISTOPHANES

μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
 πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον  
 γνώμην ἑκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;  
 ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.  
 ἀλλ' ὅ τι νοεῖτον, εἶπατον τούτου πέρι.

1425

ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
 βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχύς,  
 καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.

ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις; 1430

ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]  
 μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,  
 ἦν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·  
 ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.  
 ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἶπατον  
 περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίαν.

1435

ΕΥ. [εἰ τις πτερώσας Κλεόκριτον Κινησίαν,  
 αἵροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.

ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΥ. εἰ ναυμαχοῖεν, κατ' ἔχοντες ὀξίδας  
 ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]  
 ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν.

1440

ΔΙ. λέγε.

ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,  
 τὰ δ' ὄντα πίστ' ἄπιστα.

ΔΙ. πῶς; οὐ μανθάνω.

<sup>a</sup> Now for the second time in exile and residing on his estate in the Chersonese.

<sup>b</sup> "Copied from the Φρουροί of Ion, where Helen says to Odysseus *σιγῇ μὲν, ἐχθαίρει δέ, βούλεται γε μὴν*": Schol.

# THE FROGS, 1421-1444

Advise the city, *he* shall come with me.  
And first of Alcibiades,<sup>a</sup> let each  
Say what he thinks ; the city travails sore.

EU. What does she think herself about him ?

DI. What ?

She loves, and hates, and longs to have him back.<sup>b</sup>  
But give me *your* advice about the man.

EU. I loathe a townsman who is slow to aid,  
And swift to hurt, his town : who ways and means  
Finds for himself, but finds not for the state.

DI. Poseidon, but that's smart ! (*To Aes.*) And what say  
*you* ?

AES. 'Twere best to rear no lion in the state :  
But having reared, 'tis best to humour him.<sup>c</sup>

DI. By Zeus the Saviour, still I can't decide.  
One is so clever, and so clear the other.  
But once again. Let each in turn declare  
What plan of safety for the state ye've got.

EU. [First with Cinesias wing Cleocritus,<sup>d</sup>  
Then zephyrs waft them o'er the watery plain.

DI. A funny sight, I own : but where's the sense ?

EU. If, when the fleets engage, they holding cruets  
Should rain down vinegar in the foemen's eyes,]  
I know, and I can tell you.

DI. Tell away.

EU. When things, mistrusted now, shall trusted be,  
And trusted things, mistrusted.

DI. How ! I don't

<sup>c</sup> These lines are probably suggested by the famous parable of the lion's whelp, *Ag.* 717-32. Line 1431 may have crept in from the earlier version of the play ; so too with 1437-41, and 1452-3.

<sup>d</sup> A gawky, misshapen Athenian who looked like an ostrich (*B.* 877). Here the light and airy Cinesias (*B.* 1372-8) is to furnish him with wings.

# ARISTOPHANES

- ἀμαθέστερόν πως εἶπε καὶ σαφέστερον. 1445
- ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,  
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,  
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.  
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς  
τ' ἀναντί' ἄν πράττοντες οὐ σωζοίμεθ' ἄν; 1450
- ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτῃ φύσιν.  
[ταυτὶ πότερ' αὐτὸς εὖρες ἢ Κηφισοφῶν;  
ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]
- ΔΙ. τί δαί; σὺ τί λέγεις;
- ΑΙΣ. τὴν πόλιν νῦν μοι φράσον  
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς;  
ΔΙ. πόθεν; 1455  
μισεῖ κάκιστα.
- ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;
- ΔΙ. οὐ δῆτ' ἐκείνῃ γ', ἀλλὰ χρῆται πρὸς βίαν.
- ΑΙΣ. πῶς οὖν τις ἄν σώσειε τοιαύτην πόλιν,  
ἣ μήτε χλαῖνα μήτε σισύρα συμφέρει;  
ΔΙ. εὕρισκε νῆ Δί', εἴπερ ἀναδύσει πάλιν. 1460
- ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
- ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τ' ἀγαθά.
- ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων  
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,  
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
- ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
- ΠΛ. κρίνοις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.\*  
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,

---

\* A rival of Odysseus in craft; said to have invented dice and many other things. E. gave his name to one of his plays.

# THE FROGS, 1445-1469

Quite comprehend. Be clear, and not so clever.

EU. If we mistrust those citizens of ours  
Whom now we trust, and those employ whom now  
We don't employ, the city will be saved.  
If on our present tack we fail, we surely  
Shall find salvation in the opposite course.

DI. Good, O Palamedes <sup>a</sup> ! Good, you genius you.  
[Is this *your* cleverness or Cephisophon's ?

EU. This is my own : the cruet-plan was his.]

DI. (to *Aes.*) Now, you.

AES. But tell me whom the city uses.  
The good and useful ?

DI. What are you dreaming of ?  
She hates and loathes them.

AES. Does she love the bad ?

DI. Not love them, no : she uses them perforce.

AES. How can one save a city such as this,  
Whom neither frieze nor woollen tunic suits ? <sup>b</sup>

DI. O, if to earth you rise, find out some way.

AES. There will I speak : I cannot answer here.

DI. Nay, nay ; send up your guerdon from below.

AES. When they shall count the enemy's soil their own,  
And theirs the enemy's : when they know that ships  
Are their true wealth, their so-called wealth delusion.<sup>c</sup>

DI. Aye, but the justices suck that down, you know.<sup>d</sup>

PL. Now then, decide.

DI. I will ; and thus I'll do it.

I'll choose the man in whom my soul delights.

EU. O, recollect the gods by whom you swore

<sup>b</sup> " A proverbial saying about people who are satisfied neither with one alternative nor yet with the other " : R.

<sup>c</sup> The same counsel that Pericles gave at the commencement of the war ; cf. Thuc. i. 140-4. Attica may be ravaged, but with her fleet mistress of the sea Athens possesses everything.

<sup>d</sup> i.e. the dicasts consume all the revenue ; but cf. *W.* 660-5.

# ARISTOPHANES

- ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 1470  
 ΔΙ. ἡ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἰρήσομαι.  
 ΕΥ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων;  
 ΔΙ. ἐγώ;  
 ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὐ;  
 ΕΥ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;  
 ΔΙ. τί δ' αἰσχρόν, ἣν μὴ τοῖς θεωμένοις δοκῇ; 1475  
 ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;  
 ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν,  
 τὸ πνεῖν δὲ δεῖπνεῖν, τὸ δὲ καθεύδειν κώδιον;  
 ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω.  
 ΔΙ. τί δαί;  
 ΠΛ. ἵνα ξενίσωμεν σφῶ πρὶν ἀποπλεῖν.  
 ΔΙ. εὖ λέγεις 1480  
 νῆ τὸν Δί'. οὐ γὰρ ἄχθομαι τῷ πράγματι.
- ΧΟ. μακάριός γ' ἀνὴρ ἔχων  
 ξύνεσιν ἡκριβωμένην.  
 πάρα δὲ πολλοῖσιν μαθεῖν.  
 ὅδε γὰρ εὖ φρονεῖν δοκήσας 1485  
 πάλιν ἄπεισιν οἴκαδ' αὖ,  
 ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,  
 ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ  
 ξυγγενέσι τε καὶ φίλοισι,  
 διὰ τὸ συνετὸς εἶναι. 1490  
 χαρίεν οὖν μὴ Σωκράτει  
 παρακαθήμενον λαλεῖν,

<sup>a</sup> Cf. 101 n.

<sup>b</sup> Another parody of Euripides. The line τί δ' αἰσχρόν, ἣν μὴ τοῖσι χρωμένοις δοκῇ; "what's wrong if they who do it think not so?" occurs in his *Aeolus*, which deals with the union of a brother and sister.

<sup>c</sup> Cf. two fragments of E., one from the *Polyeides*: τίς οἶδεν εἰ τὸ 432

# THE FROGS, 1470-1492

You'd take me home again ; and choose your friends.

DI. 'Twas my tongue swore ; my choice is—Aeschylus.<sup>a</sup>

EU. Hah ! what have you done ?

DI. Done ? Given the victor's prize

To Aeschylus ; why not ?

EU. And do you dare

Look in my face, after that shameful deed ?

DI. What's shameful, if the audience think not so ?<sup>b</sup>

EU. Have you no heart ? Wretch, would you leave me  
dead ?

DI. Who knows if death be life, and life be death,<sup>c</sup>  
And breath be mutton broth, and sleep a sheepskin ?

PL. Now, Dionysus, come ye in,

DI. What for ?

PL. And sup before ye<sup>d</sup> go.

DI. A bright idea.

I'faith, I'm nowise indisposed for that.

CHOR. Blest the man who possesses a

Keen intelligent mind.

This full often we find.

He, the bard of renown,

Now to earth reascends,

Goes, a joy to his town,

Goes, a joy to his friends,

Just because he possesses a

Keen intelligent mind.

RIGHT it is and befitting,

Not, by Socrates sitting,

Idle talk to pursue,

ζῆν μὲν ἐστὶ καταθεῖν, | τὸ καταθεῖν δὲ ζῆν κάτω νομίζεται ; the other  
from the *Phrixus* : τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὁ κέκληται θανεῖν, | τὸ ζῆν  
δὲ θνήσκειν ἐστὶ ;

<sup>a</sup> σφῶ "you two." . . . D. and Aeschylus, who are to be  
entertained before leaving for the upper world.

## ARISTOPHANES

ἀποβαλόντα μουσικήν,  
 τά τε μέγιστα παραλιπόντα  
 τῆς τραγωδικῆς τέχνης. 1495  
 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι  
 καὶ σκαριφησμοῖσι λήρων  
 διατριβὴν ἀργὸν ποιεῖσθαι,  
 παραφρονοῦντος ἀνδρός.

- ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει,  
 καὶ σῶζε πόλιν τὴν ἡμετέραν  
 γνώμαις ἀγαθαῖς, καὶ παίδευσον  
 τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·  
 καὶ δὸς τουτὶ Κλεοφῶντι φέρων,  
 καὶ τουτὶ τοῖσι πορισταῖς 1505  
 Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·  
 τόδε δ' Ἀρχενόμῳ·  
 καὶ φράζ' αὐτοῖς ταχέως ἤκειν  
 ὥς ἐμέ δευρὶ καὶ μὴ μέλλειν·  
 κἂν μὴ ταχέως ἤκωσιν, ἐγὼ 1510  
 νῆ τὸν Ἀπόλλω στίξας αὐτοὺς  
 καὶ συμποδίσας  
 μετ' Ἀδειμάντου τοῦ Λευκολόφου  
 κατὰ γῆς ταχέως ἀποπέμψω.  
 ΑἰΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515  
 τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,  
 καὶ διασώζειν, ἣν ἄρ' ἐγὼ ποτε  
 δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
 σοφία κρίνω δεύτερον εἶναι.  
 μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ 1520  
 καὶ ψευδολόγος καὶ βωμολόχος

<sup>a</sup> Re-enter Pluto and Aeschylus.

<sup>b</sup> Handing him a rope.

## THE FROGS, 1493-1521

Stripping tragedy-art of  
All things noble and true.  
Surely the mind to school  
Fine-drawn quibbles to seek,  
Fine-set phrases to speak,  
Is but the part of a fool !

- PL.<sup>a</sup> Farewell then, Aeschylus, great and wise,  
Go, save our state by the maxims rare  
Of thy noble thought ; and the fools chastise,  
For many a fool dwells there.  
And *this*<sup>b</sup> to Cleophon give, my friend,  
And *this* to the revenue-raising crew,  
Nicomachus, Myrmex, next I send,  
And *this* to Archenomus too.<sup>c</sup>  
And bid them all that without delay,  
To my realm of the dead they hasten away.  
For if they loiter above, I swear  
I'll come myself and arrest them there.  
And branded and fettered the slaves shall go  
With the vilest rascal in all the town,  
Adeimantus,<sup>d</sup> son of Leucolophus, down,  
Down, down to the darkness below.
- AES. I take the mission. This chair of mine  
Meanwhile to Sophocles here commit,  
(For I count him next in our craft divine,)  
Till I come once more by thy side to sit.  
But as for that rascally scoundrel there,  
That low buffoon, that worker of ill,

<sup>a</sup> Evidently officials guilty of embezzlement in collecting the revenue.

<sup>d</sup> Why he is included here is not known, but he is "the Athenian commander who was credited with having, a few months later, on the fatal day of Aegospotami, betrayed to Lysander the entire Athenian fleet" : R.



μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.

ΠΛ.

φαίνετε τοῖνυν ὑμεῖς τούτῳ  
λαμπάδας ἱεράς, χᾶμα προπέμπετε  
τοῖσιν τούτου τούτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.

1525

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ  
ἐς φάος ὀρнуμένῳ δότε, δαίμονες οἱ κατὰ γαίας,  
τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας.<sup>1530</sup>  
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαιίμεθ' ἂν οὕτως  
ἀργαλέων τ' ἐν ὄπλοις ξυνόδων. Κλεοφῶν δὲ  
μαχέσθω  
κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

<sup>a</sup> "On two distinct occasions the evil genius of Athens, persuading her to reject a peace which was her only hope of salvation : first, after the brilliant success of Alcibiades at Cyzicus (Diod. Sic. xiii. 53), and again after the more important victory of Arginusae (Aristotle's *Polity of Athens*, chap. xxxiv.), when the Lacedaemonians made overtures to Athens for the conclusion of a general peace on the *uti possidetis* principle": R.





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